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South Kensington Museum - Art.



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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

CLASSIFIED AND DESCRIPTIVE
CATALOGUE
OF THE
ART OBJECTS OF SPANISH PRODUCTION
IN THE
SOUTH KENSINGTON MUSEUM.
WITH AN INTRODUCTION AND NOTES
BY
SEÑOR JUAN F. RIAÑO.

[*FIRST EDITION.*]



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.
1872.

Price One Shilling.

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ANALYSIS OF OBJECTS.

				Cost.		
				£	s.	d.
SECTION I.—SCULPTURE IN MARBLE, STONE, AND TERRA-COTTA; MODELS IN STUCCO, &c. :						
	Objects purchased	-	- 101	-	172	3 0
	„ given	-	- 4	-		
			— 105			
SECTION II.—CARVINGS IN IVORY :						
	Objects purchased	-	- 11	-	345	5 10
SECTION III.—WOODWORK :						
	Objects purchased	-	- 29	-	276	17 4
SECTION IV.—METAL WORK AND WEA- PONS :						
	Objects purchased	-	- 31	-	176	2 5
	„ given	-	- 1	-		
			— 32			
SECTION V.—GOLDSMITH'S AND SILVER- SMITH'S WORK, INCLUDING PERSONAL ORNAMENTS :						
	Objects purchased	-	- 362	-	1,526	4 7
	„ given	-	- 6	-		
			— 368			
SECTION VI.—EARTHENWARE AND STONE- WARE :						
	Objects purchased	-	- 343	-	468	4 4
	„ given	-	- 9	-		
			— 352			
„	PORCELAIN :					
	Objects purchased	-	- 2	-	6	4 2
SECTION VII.—GLASS VESSELS :						
	Objects purchased	-	- 73	-	24	19 6
SECTION VIII.—LEATHERWORK AND BOOKBINDING :						
	Objects purchased	-	- 4	-	15	18 3
	„ given	-	- 21	-		
			— 25			
SECTION IX.—TEXTILES :						
	Objects purchased	-	- 72	-	113	0 0
SECTION X.—LACE :						
	Objects purchased	-	- 10	-	220	12 6
SECTION XI.—PAINTINGS :						
	Objects purchased	-	- 5	-	957	13 5
			—			
	Total objects	-	- 1,084	-	Cost £4,303	5 4*

* To this amount must be added about 60*l.*, the value of objects which, having formed parts of collections purchased in their entirety, have not been individually priced.

INTRODUCTION.

THE history of artistic objects of Spanish manufacture in Spain begins after the downfall of the Roman Empire, when the Visigothic monarchy was established in the Peninsula, and the country constituted itself under the form of a separate and independent kingdom. It would not be difficult, notwithstanding, to mention archæological objects belonging to former times which have been found in Spain, but it generally happens that they present the exclusive character of the industries of Rome, and, at other times, that of the Phœnicians and other possessors of the soil, who have acquired more or less influence in the country; the doubt therefore always remains as to whether the objects that are found in the excavations in Spain were importations rather than specimens of her own industry.

When the Visigothic kingdom was constituted in Spain at the beginning of the 5th century, changes occurred, as they did in other countries, which altered completely the internal and external life of the ancient society of the West. After the first moments of the struggle, and when the new monarchy began to give encouragement to science and the arts, the Latin element was still always predominant, and to this was soon after added the Oriental element derived from Constantinople, which concentrated in itself the importance of the world, and was able to impose artistic forms which are still known among us under the name of Byzantine, and which had been imported thither from Persia and other parts of the East.

The Visigothic monarchy terminated at the beginning of the 8th century; at that period the Arabs invaded the Peninsula and took possession of the greater part of the territory. The Christians in the meantime organized their defence from the mountains of the Asturias, where the principal chiefs had taken refuge, and three centuries passed before they were able to recover Toledo, A.D. 1085, and other four, A.D. 1492, before they turned the Moors out of the country.

The continued contact of the Christian and Mahomedan races, notwithstanding the barbarism of the time and

the difference of creed, did not oblige them to live perpetually as enemies, for in the conquered towns, after the first moments of the struggle were over, each race continued to follow their own religious precepts. This contact could not fail to influence works of art and industry, and for this reason many archaeological objects of the Spanish middle ages possess a peculiar character. Both races were inspired by the Byzantine style, but, as the Christians received from France the artistic models accommodated and accepted in other European countries, the Arabs were inspired sometimes directly from Constantinople, and at other times from Damascus and other Oriental localities. To this must be added the prohibition, which they respected to a certain degree, not to reproduce in their ornamentation the forms of animated beings; this circumstance gave their works a special and different character from that of other nations. In consequence of this there existed in Spain various and different centres of civilization: *Cordoba*, the first residence of the Caliphs, *Seville*, *Valencia*, *Granada*, and other places after the fall of the Caliphate, and in the Christian monarchies the principal towns of *Castille*, *Leon*, *Aragon*, and *Cataluña*. This continued influence of the Arabs has caused a number of Spanish industries to present a special character which cannot fail to excite great interest.

Oriental art developed itself in Spain under two different systems, varying one from the other. In the first epoch, from the 8th to the 12th century, more or less, Byzantine ornamentation is constantly reproduced, and mosaics and other modes of decoration are employed which were used in the churches in the East, and it is only the profusion of horse-shoe arches and Cufic inscriptions which give a special character to this kind of ornament. The Cathedral of *Cordoba* is the best specimen of this style. In the second period, that is to say, from the 13th century until the end of the 15th, the Arabian ornamentation assumes a completely distinct character, and it is not easy to determine whether the transition has been operated within the locality, or whether these forms came direct from the East, as appears more probable. At that time a new style was created at *Granada*, far richer and more profuse, although the materials used were poorer. The geometrical modelling applied to flowers and plants, in combination with straight lines, and the system of pendentives with stalactite details, constitute the chief base of this ornamentation, which, with an immense variety, covers the walls and ceilings of the palace of the *Alhambra*. At the

Kensington Museum some of the genuine tiles and capitals are preserved, Nos. 308 and 496 (pp. 2, 52), and an interesting collection of reduced models of the Alhambra, Nos. 452 to 477 (p. 1), which will enable the student to judge of the style of this period.

Besides these two styles peculiar to the Arabs there existed a third, known as *Moorish* or *Mudejar*. The *Mudejares* were the inhabitants of Moorish towns which fell into the power of the Christians, and were allowed to continue their religious rites and customs. This style is a mixture of Christian and Moorish elements, which is more frequently met with in Spain than on any other soil, and has been used simultaneously in architecture and objects of decorative art in Spain; and not only did the Christians give their work to Moorish workmen, or copy their style, but the Jews also applied to them when they built their synagogues, and thence result the two curious examples of this architecture at Toledo, the Transito and Sta. Maria la Blanca, unique of their kind. Of one of these ancient synagogues, converted afterwards into a Christian church, dedicated to Sta. Maria la Blanca, there exists at Kensington a full size reproduction of one of the arches with the entire decoration.

Belonging to the *Mudejar* style, of this curious mixture of Arabian and Christian art, there is also an interesting specimen at the Museum, bought at Toledo, which is all the more curious as it is the only thing of its kind known in Spain, No. 1764 (p. 2). Among the most remarkable examples of Mudejar style in Spain may be mentioned the "Casa de Mesa," at Toledo, the palace of the Mendozas at Guadalajara, the Alcazar, and "Casa de Pilatos" at Seville.

Simultaneously with pure Arabian, and with the Mudejar or combined style, Christian art of the middle ages developed itself in Spain under its two aspects of *Romanesque* and *pointed*, with the same purity and the same system as in countries north of the Peninsula. There are numberless monuments of all kinds still existing in Spain, in which it is impossible to trace the slightest Arabian influence. The reason of this may be found in the fact that Spaniards were obliged to preserve their affinity with other Latin races, or with those where Latin was the official tongue, and from these, especially from France, they received continually their elements of culture. As, at any rate, the *Romanesque* and *pointed* styles had reached a degree of perfection sufficient to accommodate themselves to all the requirements of the period, it so happened that, on im-

porting these elements into Spain, they were reproduced entirely without the necessity of searching for assistance which they did not require from the culture of the Mahomedans.

There existed therefore in Spain a *Romanesque* and *pointed* period, developed in the same way as in the north of Europe, but with the single difference that, in the Peninsula, historically considered, Gothic architecture may be considered always half a century backward compared with France.

In the last years of the 15th century the influence of the Italian *renaissance* invaded everything, and became the absolute origin of art in the following centuries. Spain was the country which experienced this influence in the highest degree, and produced the greatest number of works, out of Italy, for this great epoch of artistic movement coincided with the material enlargement of the country during the reigns of Ferdinand and Isabella, and of the Emperor Charles V. There existed at that time a period of transition, which comprehends the last years of the 15th century and the beginning of the 16th, known in Spain by the name of *plateresque*. The specimens of this style are exceedingly interesting, for they present a varied combination of pointed and Italian elements, and in some occasions there is added to these the "Mudejar" or Moorish, presenting a triple combination of decoration, all three of them proceeding from a good origin and of a fine artistic character. In the Cathedral of Sigüenza there is a doorway of a chapel presenting a combination of these three styles. After the *plateresque* style there came a period when Italian models exclusively predominated in Spain, and from the last years of the 16th century art followed the same course as in other countries, endeavouring first to reproduce classic models, bare of ornamentation, and afterwards falling into the excesses of the *Baroque* style, which in Spain, during the time of the architect Churriguera, were greater than elsewhere, and ending at the close of the last century by reproducing the classic style, without any spontaneous feeling, inspired by the erudition of the academies.

Sculpture, Ivories, Furniture, and Metal Work.

Sculpture, as a branch of art, independent of the Moors in all that relates to the reproduction of animated forms, acquired its importance in Spain by following the Italian and French schools. It cannot be denied that the Moors

often broke through their precepts concerning the representation of animal life, but such instances among them were only exceptions to the general rule. Spain, it may be said, is one of the countries where there still exists the largest number of sculptures and carvings of all kinds. Many names of sculptors of the middle ages are known, among them Maestro Mateo, the author of the magnificent gateway of the Cathedral of Santiago, of which there is a fine reproduction at the Kensington Museum. In Cean Bermudez, —*Diccionario de Artistas Españoles*, Mad., 1800,—the student will find notices of many other important masters. The brilliant epoch of sculpture in Spain belongs to the 16th century, and was due to the great impulse it received from the works of Berruguete and Felipe de Borgoña. Berruguete is justly considered the most important Spanish sculptor of the 16th century. He was the chief promoter of the Italian style, and the choir of the cathedral of Toledo, where he worked so much, is the finest specimen of the kind in Spain. Toledo, Seville, and Valladolid were at that time great productive and artistic centres, and artists were established there who carved images and retables.

A large proportion of Spanish sculpture in wood, as in the case of the choir seats of the cathedrals, when carved was left in its natural colour, but the greater number of works, as, for example, the religious images and the sculptured groups forming the retables, were painted and gilt. The system of painting these groups is not peculiar to Spain, for during the 16th century the Spaniards did nothing but imitate what was done in other countries, but in the 17th century, when painting in Spain acquired an original and individual character in the time of Velasquez, Murillo, and Zurbaran, wooden sculpture was also characterized by special proceedings in the manner in which it was painted. During the former times the flesh was painted with a single tint, covered by a thick coat of varnish, without the pretensions of reproducing the complete series of tints which exist in a human face. The draperies were made by laying colour on a gilt ground, and tracing upon it, "estofado," fine designs. In the 17th century the system completely changed, the drapery is copied from nature, the heads and extremities of the statues are painted with as much minuteness as in a miniature, and the expression of the face is heightened to such a point as to be almost life-like. This character is peculiar to Spanish sculpture of the 17th century, and the artist who carried it to the greatest perfection was Alonso Cano, of Granada, one of the most

The general character of Spanish sculpture is always religious, far more so than in other countries. The fervour and enthusiasm of the lower orders for all religious matters undoubtedly contributed to this. It was the custom to represent by groups of painted sculpture larger than life, called "*Pasos*," scenes from the Passion of our Lord, which were carried in procession during the ceremonies of the Holy Week in most of the towns of Spain. Many of these still exist and are used. In Seville there are splendid specimens by *Montañes*, and at Valladolid by *Hernandez* and *Juni*.

The principal merit of Cano, as may be seen by the fine works by him at Granada, is the correction and purity of his modelling, a remarkable circumstance, considering that he lived in the bad times of the Baroque style. The ivory plaque, No. 303 (p. 4), at Kensington, representing St. Francis, and ascribed to this artist, gives an idea of his style: it is very like his manner of modelling.

It was very common among the sculptors of Granada to make "*terra cotta*" figures, painting them in the same manner in which they did those made of wood; this industry continues in Andalusia until the present day. At the Museum there are specimens of this kind, an interesting example being the statuette, No. 320 (p. 2), of the Virgin of the Immaculate Conception, by Risueño, one of Cano's best pupils.

Wood and other common materials have been worked in Spain with great profusion; ivory, on the contrary, has been much less used by sculptors than it was in other countries, and the specimens of the kind in Spain are scarce. Among the most interesting of these is a fine casket with Arabic inscriptions at Sanguesa in Navarre, a Roman diptych at the Cathedral of Oviedo, and a fine cross from Sn. Isidoro at Leon, now at the Archæological Museum of Madrid.

Of these Spanish objects of ivory there are at Kensington two remarkable specimens in the boxes, Nos. 217 and 301 (p. 3). They both have inscriptions in Cufic characters with the names of the Caliphs, Al Hakem and Abd-er Rahman, who reigned in Cordoba in the 10th century, and where it is probable these boxes were made.

Arabian authors give many details of the personal luxury of the Caliphs of Cordoba, the prodigious magnificence with which they decorated their palaces, and the presents they received from other monarchs, but nothing is more difficult than to meet with specimens of the number of objects which served for daily use. To the rarity of these boxes

and their artistic merit, must be added the special interest they possess from having been preserved as reliquaries in some of the churches of Castille. This fact might show the error into which many authors have fallen who suppose the two races, the Christian and Mahomedan, to have been living continually in a state of feud. It is evident that these caskets were used without the slightest scruple during the middle ages to enclose relics of saints, and were placed in the most conspicuous positions in the churches, and if some Catholic priest had not thought of devoting them to this use, without stopping to consider their origin, they would not have been preserved until the present day.

A number of ivory carvings are met with in Spain of very little artistic merit, but which possess a peculiar character of their own. There are a large number of statuettes of the 16th and 17th centuries made in the Spanish Philippine Islands. No. 9069 (p. 4) at the Museum will give a good idea of the style. These statuettes were carved by natives of the country, and have certain reminiscences of Indian and Chinese art in the immobility and rigidity of the attitudes of the figures, the exaggerated mechanism, and the profusion with which the ivory is used as if it were a material of little cost. The Portuguese were the first initiators in their colonies of this style of art.

Although the Moorish artists in Spain did not imitate the forms of animated life, that did not prevent them from being excellent wood carvers, and in all matters concerning decorative art their work alternated with that of the Christians in the same way that it did in architecture. Of the pure Arab style there exist in Spain the ceilings and doors of the Alhambra, models of skill and beauty. Of the Christian type may be mentioned the choir seats of the Cathedrals of Leon and Zamora in the German style, and those of Toledo and Valladolid belonging to the Italian style; all of them admirable works of art.

The Moorish system of combining geometrical tracery with inlaid work, reliefs, and pendentives in the manner they employed in their stucco work, extended itself in all the localities inhabited by the Moors, who accommodated their customs and ornamentation with the Gothic style. The finest specimen of this combination applied to decorative art is the reliquary of painted and gilt wood procured from the monastery of Piedra, now at the Academia de la Historia, Madrid. It is in the form of a triptych of folding doors, with Gothic arches in relief, painted outside and inside with religious subjects in the Italian style. In the

upper part there is a cornice of pendentives of pure Arabian tracery, and the mouldings of the frame are in the same style. This object is dated 1390, and is one of the finest specimens existing of the carpenter's work of the middle ages. The authorities of the South Kensington Museum have ordered a series of photographs to be made of this triptych.

At the same time and in the same places that the Moorish or *Mudejar* artists carved in wood, the carvers also worked who came from the north of Europe and Italy, and the Spaniards who followed those models. The choir stalls and magnificent sculptured retables to be met with at Seville, Toledo, Saragossa, Alcala, and other places, prove the great acceptance these artists met with. As a specimen of a wood carving of the Italian renaissance period, applied to an object of furniture, the magnificent wardrobe by Gregorio Pardo, A.D. 1549, outside the chapter house at Toledo, may be mentioned as one of the most beautiful things of its kind.

These various styles of ornamentation were applied to the cabinets, "bufetes," of such varied forms and materials which were so much the fashion in the 16th and 17th centuries. Those most characteristic of Spain are such as are called "Vargueños," which follow the tradition of the school to which the reliquary above mentioned belongs. These cabinets are decorated outside with fine ironwork, and inside with columns of bone painted and gilt. At Kensington there is a good specimen of one of these cabinets, No. 1073 (p. 5).

The other cabinets or *escritoirs* belonging to that period, which are so frequently met with in Spain, were to a large extent imported from Italy and Germany, while others were made in Spain in imitation of these, and as the copies were very similar it is difficult to classify them. It may be asserted, however, that cabinets of inlaid woods, like those so largely imported from Germany, of which specimens exist in the museum, were made with great perfection in Spain at the end of the 16th century; for in a memorial written by a maker of tapestry, Pedro Gutierrez, who worked for Queen Isabella, he says, "The *escritoirs* and cabinets brought from Germany are worth 500, 600, and 700 reales each, and those of the same kind made in Spain by Spaniards are to be had for 250 and 300 reales." This is confirmed in a dialogue on furniture by Luna, printed in Paris in 1669, in which, praising an inlaid cabinet, he says, "You will see soon a finer cabinet than this. Where

" was it made? The cabinet and chairs come from Salamanca." Soon afterwards the introduction of German furniture into Spain was prohibited, but this did not include what was made in the Spanish provinces of Flanders, nor is it probable the prohibition lasted long. In an edict of Philip III., promulgated in Valladolid in 1603, "cabinets of all sorts coming from Nurembergh" are prohibited.

Besides these inlaid cabinets, others must have been made in the 16th century inlaid with silver. An edict was issued in 1594 prohibiting with the utmost rigour the making and selling of this kind of merchandise in order not to increase the scarcity of silver. The edict says that "no cabinets, desks, coffers, brasiers, shoes, tables, or other articles decorated with stamped, raised, carved, or plain silver should be manufactured, and that whoever buys or sells them should lose them." A large number of cabinets of all kinds must have been manufactured in Spain; the number that figure in the inventories of the kings and grandees of Spain seems almost incredible.

Another important industry which reached great perfection in Spain during the middle ages and the renaissance period is *ironwork* in all its decorative branches, and especially as employed for chapel doors or screens, *rejas*, inside the cathedrals. Notwithstanding the vast number which have been destroyed, there still exist a great number in Spain, to which it is necessary to draw attention, for hardly any specimens have been published in works relating to decorative art, and they undoubtedly are worthy of a special study. There is hardly a cathedral in Spain where there are not a number of these fine *rejas*. As a splendid model, the *reja* decorated with figures in high relief and fine ornamentation of the renaissance period, made by the Maestro *Bartolome* for the Chapel Royal at Granada, at the beginning of the 16th century, may be mentioned. Most admirable also is the fine *reja* at Toledo by *Francisco Villapando* in 1548. As models of small *rejas* of admirable tracery, those at *Salamanca* at the *Casa de las Conchas*, and the railings round the sepulchre of *Anaya* at the cathedral, are deserving of all praise. *Toledo, Valladolid, Segovia*, and other Spanish towns are full of windows and balconies which might well be imitated in the present day. As was the case with wood carving in the 16th century, large centres were formed in the principal towns of Spain, where the great iron masters worked, but the locality where they acquired greater perfection, and where the tradition of the

fabrication of iron still exists, is the Basque provinces. There were many artists of merit who devoted themselves to this art. The architect and sculptor, Cristobal Andino, who made in 1528 the fine reja of the Capilla del Condestable in the cathedral of Burgos, was the author also of other important works in silver and iron. *Cean Bermudez* in his Dictionary has collected a number of details and names of Spanish iron workers.

The application of iron was adopted as an ornament in private houses. There are still in many Spanish towns a great number of doors decorated with iron bosses, nails, and knockers. At the Kensington Museum an interesting collection of these nails will be found at No. 309, and following (p. 8.) Besides the centres where large workshops existed for the works going on at the cathedrals, other localities were famous for their speciality in the manufacture of iron. *Ocaña* and *Ajoferin*, a MS. statistic drawn up in 1576 informs us, made excellent spurs and stirrups. *Illescas* also produced fine iron, and at some villages of Biscay very fine sword hilts were made; and *Toledo*, it is well known, was famous for its blades.

It is probable that the industry of iron was imported into Spain from abroad, as was the case with most of the industries existing in the country; but, once imported, it acquired great importance there, and developed a special style of its own. This was not the case with bronze work; this always preserved the Italian character of its origin. The celebrated artist *Pompeo Leoni*, well known for his splendid groups of Charles V. and his family at the Escorial, and *Jacome Trezzo*, soon induced other artists to copy their style, but none of their imitators possess a national character. The two monstrances at South Kensington, Nos. 190 and 4310 (p. 9), are specimens of this style.

Goldsmiths' and Silversmiths' Work.

Of all the industries of an artistic character which have existed in Spain goldsmiths' and silversmiths' work is the one of which there still remain a greater number of specimens of the earliest times. The discovery of the treasure of *Guarrazar*, found at a village six miles from Toledo, enables us to judge of the magnificence of the Visigoths, and the character of their works. The jewels found there are now at the Royal Armoury at Madrid, and the Hôtel Cluny in Paris.

This treasure consisted of eleven votive crowns, some decorated with gems, and some with ornaments in high and low relief, three crosses of the same style, an engraved emerald representing a rude Annunciation of the Virgin, and various fragments belonging to other crowns and crosses. Although these crowns are analogous in form, they vary in richness and ornamentation. The most remarkable among them are the two which were given by the King Swinthila, 621-631, and King Receswinthus, 650-672; their names are embodied in pendent letters round the outer circle of the crowns. The crowns themselves are made of a series of gold plates united by hinges, which form the circle into which the head was meant to enter. In the outer part there is a series of openwork rosettes, and in their centres sapphires and pearls rudely set, probably that they should not be mistaken for false stones, then so commonly used. The interstices are filled with small plates, polished on each side, of cornelian or other silicates, set with great nicety in the manner employed for cloisonné enamel. Underneath the circle hang the letters with chains, gold beads, and pearls, and from the upper rim four chains which are used to suspend the crown, and from them hangs a cross of the same style.

The artistic character of these jewels is of the Latin Byzantine style. The beadings, the palms, the foliated borders, the rosettes, and other circular ornamentation, which are visible in a barbaric form in these crowns and crosses, are the same as in the painted vases and other objects of classic antiquity. The form and richness of the gems, the number of pendants belonging to them, and the manner in which colour is introduced by means of *pietre dure*, glass, and pastes, in combination with gold, are, on the contrary, in the same style as that employed in the East.

Considering these jewels from a mechanical point of view, it is evident that in the Visigothic period the proceedings employed by the Romans were still traditionally used, although the artistic skill and finish of purer times was wanting. San Isidoro, a Spaniard and contemporary writer, gives us in his work on *Etymologies*, lib. xix., most interesting details on the names, the use, and the shapes of the gems employed by the Visigoths. Much has been written concerning the treasure of Guarrazar, but the most interesting book on the subject is by Don Jose Amador de los Rios,—*Arte Latino Bizantino en España y las Coronas de Guarrazar*. Mad. 1861.

The Visigoths employed a proceeding by which they were able to stretch gold plates of different sizes, which they afterwards ornamented with openwork tracery in high or low relief, by means of punches or moulds made on purpose. Besides precious stones, they used beads, incrustations of glass, and different coloured pastes *en froid*, which gave them richness of effect, and which, used afterwards for enamelling by fire, constitute one of the most important elements of the jewel work of the middle ages.

Spanish goldsmiths' work continued, after the invasion of the Arabs, to give great signs of life among the Christian population, notwithstanding the precarious situation they must have been in after the first years of the re-conquest. We are led to suppose this from the number of jewels and donations of all kinds which were made to the different churches. The most remarkable which still exist belonging to this period are the two fine crosses at the *Camara Santa*, of Oviedo, called the *Cruz de los Angeles*, and the *Cruz de la Victoria*. The *Cruz de los Angeles* is a cross of equal sides, wider at the extremities like a Maltese cross; the interior is wood covered with gold plates decorated with filigree and precious stones, some of them antiques. At the back there is an inscription, "Offert Adefonsus humilis servus Christi. Hoc opus perfectum est in Era DCCCXLVI." (i.e. A.D. 808). The *Cruz de la Victoria* has the extremities of the arms lobed; the inferior one is slightly longer than the rest. This cross is also made of wood, and the tradition is that it was used in warfare by the King Don Pelayo. It is covered with gold plating and a large number of gems of all sorts. This cross was made in 908, according to the following inscription at the back: "Offerunt famuli Christi Adefonsus Princeps et Scemena Regina. Hoc opus perfectum est . . . operatum est in Castello Gauzon anno regni nostri XLII. discurrente Era DCCCCXLVI." (i.e. A.D. 908). It is an interesting circumstance that the Castle of *Gauzon*, a castle in the same province of Asturias, should be mentioned as the spot in which it was manufactured. There is a great analogy in the workmanship of these crosses, and in both of them colour is employed by means of small pieces of red and green paste incrustated into the gold. There is a cross of the same style at the Cathedral of Santiago of the 9th century.

There are several archæological objects at Oviedo of great interest; among them a Roman diptych of ivory and caskets

of different forms and materials. The most remarkable of these is the casket containing relics, known by the name of the *Arca Santa*, one of the most interesting monuments of the kind existing at the present day.

The holy ark is made of wood covered with silver plates with remains of gilding, and is decorated with figures and groups in relief, with Latin and Arabic inscriptions.

The bishop Don Pelayo, who was bishop at Oviedo at the beginning of the 12th century, says in his chronicle that this ark was carried full of relics, at the beginning of the 7th century, from Jerusalem to Africa, and that, owing to the invasion of the Arabs, it was taken to Cartagena or Seville, and from there to Toledo, and lastly to Asturias. This story is probable, for the ornamentation of part of the ark belongs to the 7th century, and the rest of it undoubtedly to the end of the 11th, the period in which it was re-made by Don Alfonso V., to judge by the Latin inscription on the lid.

The Moorish influence on Christian art is perceptible in the Arabic characters on the border, which do not form any legible inscription, and were probably simply used for ornamentation.

Another interesting specimen of the combination of Christian and Moorish art in goldsmiths' work is the ark containing relics of Sta. Eulalia, also at Oviedo. This ark is of the 11th century, and is formed of silver-gilt plates. At intervals within circles there are figures repeated several times, and in the interspaces an ornamentation of circles and crosses. Round the outer border of the lid there is a Cufic inscription, consisting of the usual Oriental phrases of praise and adoration. The dimensions are 40 centimètres by 26. The figures are profiled in a curious and barbaric way by three lines, two thin and one thick, the latter in the centre designing the contours.

In speaking of goldsmiths' and silversmiths' work of the 11th century, it is necessary to mention the magnificent high altar of the Cathedral of Gerona, in Cataluña. This altar is of alabaster, and is covered on three sides with silver plates, fastened on wooden boards, while in front the plates are of gold. This altar is decorated with figures in relief, representing subjects from the life of our Lord, the Virgin, and Saints. In the centre, and towards the lower part, there is a female sphinx on green enamel, with the following Latin inscription:—"Jussit fieri Guisla Comitissa." This lady was the wife of the Count of Barcelona, Berenguer Ramon I.

who died in 1035. Between the figures and ornamentation precious stones are set, and some of them are *pietre dure* of the classic period. This altar may justly be considered one of the most important specimens of Spanish goldsmiths' work known, and the probable circumstance of its having been made in Cataluña renders it doubly interesting.

The retable on the upper part is also composed of silver plates, consisting of figures and religious subjects, and was made in the 14th century by Pedro Benes, or Barners, a silversmith of Valencia. The whole altar is covered with a silver *baldaquin* of a later date.

The specimens of Spanish Moorish jewellery are exceedingly scarce. Except some caskets still used to contain relics in some of the Spanish cathedrals very few are to be met with in Spain, although the number of coins still found is very great. Of Oriental workmanship of the 11th century there is at Kensington a portion of a bracelet with an impressed pattern and applied filigree ornament, with a horse-shoe pattern, No. 1455 (p. 11); and, as admirable specimens of chiselled enamelled and gilt work made by the Spanish Moors in the 15th century, two fine swords may be mentioned, one belonging to the *Marquis of Villaseca*, of which there are photographs at the South Kensington Museum, and the other belonging to the *Marquis of Campo Tejar*, now at the Generalife at Granada.

Notwithstanding the scarcity of objects of Arab workmanship in Spain it is not possible to doubt their importance or influence. The system they employed is still used in Salamanca and Cordoba, where filigree is worked in the same manner in the present day.

From the 13th century the details relating to the goldsmiths and silversmiths who worked in the Christian towns of the peninsula become more numerous. Guilds were established under the patronage of St. Eloy, and there is hardly a town of importance in Spain without special statutes relating to this industry during the 15th century. The greater part of these statutes are published, and form part of the municipal legislation, and through them we are aware of what was required in order to become a goldsmith or silversmith, the system they used for marking silver, and many other details relating to this manufacture. The system of marking silver in Spain continues the same, with very slight variations, as was used there in the middle ages. The *silversmith* marked his work and sent it to the *assayer who tried and marked it with the arms of the town, and*

added his own name or some special sign. Each piece therefore had three marks, the silversmith's, the assayer's, and the arms of the town where the object was made.

In order to help to classify Spanish silversmiths' work I have added at the end of this introduction fifty names of Spanish gold and silversmiths, obtained from original documents, besides those to which allusion is made in the text, none of which have been published by Cean in his Dictionary of Spanish Artists.

There has always been a tendency in goldsmiths' work to reproduce architectural forms and ornamentations, but from the 13th century, in the specimens which exist of Spanish workmanship, this tendency is more decided, and the special character adopted in the last three centuries of the middle ages is the reproduction of the architectural models of the period, and this system continues during the renaissance and Baroque times. This fact is illustrated by the objects still containing relics in the Spanish cathedrals, and the specimens belonging to the 16th and 17th centuries at the Kensington Museum.

Numerous details have reached us of the immense sum spent by the Spanish kings and nobles, who squandered their fortunes in keeping up luxury which was in no way in harmony with the state of the country; and, if it were not for the specimens that have reached us, it would be difficult to believe the writers of the time, or the numerous details given in existing inventories. When Dⁿ Pedro I., surnamed "the Cruel," left Seville in 1366 to punish his brother, Dⁿ Enrique, who had rebelled against him, the insurgents seized a galley in which the king had deposited his treasures, which, in coins and objects of gold, weighed 3,600 pounds, without counting precious stones and jewels. At the death of Dⁿ Pedro, three years after, notwithstanding the state of Spain in the 14th century, he left an immense quantity of precious stones, pearls, and objects of gold and silver. The Spanish grandees, who imitated the kings, displayed the same magnificence in their palaces, and even in the latter part of the 17th century, when Madame D'Aulnoy visited Spain, she describes as marvellous the amount of plate she saw at the houses of the Spanish nobility. The continual remittances of silver which arrived from Mexico contributed undoubtedly to this magnificence, which gave rise to frequent prohibitions against the excesses which caused Montesquieu to say in his "*Esprit des Loix*," that the repeated statutes of the Spaniards prohibiting the

use of precious metals, were as absurd as if the States of Holland prohibited the use of cinnamon.

It is not to be wondered at that this luxury existed in the cathedrals and sanctuaries of Spain, for the church possessed immense property, and received constant and enormous donations. The manner in which the French plundered the jewels at the Escorial gives us an idea of what the treasures of the Spanish churches must have been before the French invasion. In 1810 the French sent a commission to the monastery, who took possession of the treasures there, only allowing the friars to remove from the reliquaries the relics they contained. As the number of caskets and jewels of rock crystal, gold, and enamel, containing relics, was almost innumerable, it took an immense time to do this. The French broke them to pieces to save time, and threw the relics into baskets, which they left to the friars, and the gold and silver and precious stones they carried off with a number of silver lamps and holy vessels, in ten camp waggons, which were escorted to Madrid by 300 horse. Most of these things were gifts of kings or other great persons. It is impossible to describe the wanton destruction and robbery committed by the invaders in the Spanish churches, where they destroyed the largest collections of art objects of gold and silver workmanship existing in Europe. From the Cathedral of Leon alone they carried away more than 10,000 pounds weight of old silver.

To the destruction caused by the French it is necessary to add the neglect of Spaniards themselves to preserve the artistic objects collected by their ancestors. The Spanish nobility have gradually sold their jewellery, plate, and old furniture, and have substituted for them modern things, so that there are very few of the old Spanish houses where there is anything of importance left. In this manner collections have disappeared, which in the present day would form the delight of connoisseurs, such as those belonging to the Marquis of Moya and the Duke of Híjar. The family of the Marquis of Moya had the privilege granted them, in 1500, by Ferdinand and Isabella, that the reigning sovereign should present them yearly with a gold cup on the 13th of December, in remembrance of the delivery of the treasure, deposited at the Alcazar of Segovia, to them on St. Lucia's day, when they were proclaimed kings of Spain. The Dukes of Híjar have enjoyed, until 1868, a privilege granted in 1441 by Dn. Juan 2^o to the Count of Rivadeo, that the king or queen reigning in

Spain should send him or his heirs every year the dress they wore on the Epiphany. Not a vestige remains of either of these interesting collections.

The most important Spanish silver works of art reproduced architectural models. From this analogy the name of *plateresco* is probably derived, which is given in Spain to constructions of the end of the 15th and beginning of the 16th century. There are objects of silversmiths' work worthy of notice where no architectural reproduction existed, such as images of the Virgin covered with silver plating, in imitation of drapery. Curious examples of this are to be seen at Astorga, of the 14th century, and of the 15th and 16th, at Toledo, Seville, and other Spanish towns; but the most striking specimens of silversmiths' work are the fine custodias, *monstrances*, of which there are important and interesting ones still existing in Spain which were saved from the French.

Spanish *monstrances* are generally composed in the form of a small edifice of different tiers. In the centre is placed the monstrance, *ostensoir*, containing the consecrated host to be carried in procession on Corpus Christi day. The multitude of columns, statuettes, minute subjects in relief, pinnacles, and general ornamentation, render the custodias of the best time of silversmiths' work complete works of art. Many great artists devoted themselves in Spain to this artistic industry in the 16th century, such as *Becerril*, *Carrión*, *Merino*, and others, but those who legitimately bore the palm were the family of d'Arfe, a race of silversmiths proceeding from Germany, from whence came Enrique Arfe, the first who established himself at Leon at the beginning of the 16th century. Immediately afterwards he made the famous custodia of that cathedral, which was robbed by the French. In 1513 he made one for the Cathedral of Cordoba, and from 1515 to 1524 he worked at the one at Toledo. These two last still exist, and are in the Gothic style, and both are models of beauty and exquisite workmanship. *Antonio de Arfe*, a son of Enrique, and a native of Leon, made, at the end of the 16th century, the *custodia* of Santiago, executed with admirable delicacy, without Gothic reminiscences, and in the best renaissance style. *Juan de Arfe*, a son of Antonio, followed his father's profession and acquired great fame from his silver works and the books he published on the subject. Among other works existing of his is the fine custodia at Seville, in the *Greco-romano* style, which he finished in 1587, and described in a book he published at the time. Juan de Arfe worked

principally at Valladolid, which must have been in the 16th century an immense centre of silversmiths, when Navagiero, the Venetian ambassador to Charles V., says that there were more silversmiths at Valladolid than in all the principal possessions of Spain. There are interesting examples of this period at Kensington. The *Pax*, No. 314 (p. 31), with the subject chiselled in high relief of the Virgin giving the chasuble to St. Ildefonso, is probably the work of *Alonso Dueñas*, of Salamanca, the carver and goldsmith. Note also the processional cross, ornamented with foliage and statuettes, No. 305 (p. 15), the silver-gilt chalice, No. 302 (p. 14), and various other specimens of the work of the 16th and 17th centuries.

The importance of these great silver works, the immense sums they cost, and the years required to finish them, have made the names of the silversmiths appear in numerous documents which have reached our time. It is most fortunate that these specimens of their work should have been preserved; but the small jewels have almost all disappeared, the tradition of this industry is gradually becoming lost, and we know very little of the artists who worked them. The genuine jewels of the middle ages and renaissance period are very scarce. The collection at Kensington obtained from the sanctuary of the Virgen del Pilar, at Saragossa, is very important.

We know very little respecting the great Spanish jewellers of the 16th century. *Jacome de Trezzo* and *Rodrigo Reynalte* worked for the Spanish kings and nobles. There can be no doubt that this industry was as common in Spain as silversmiths' work. Three curious and interesting MS. volumes of the 16th century exist in Cataluña, containing the designs the silversmiths and goldsmiths had to present as specimens of their work before they were admitted into the guild or corporation of silversmiths. These volumes have never been mentioned by any of the writers who have treated of this subject, and may be considered unknown. I have been fortunate enough to be able to look through them and copy the following names of artists who worked in gold and enamel, the period in which they worked, and the designs they presented to the corporation:—

Joan Masanell—designs of various jewels with pendants of pearls and precious stones. Made in 1534.

Rafael Ximenis—a fine design for a dagger. 1537.

Antonio de Valdes—another design for a dagger. 1537.

Benedicte Sabat—a pendent enamelled jug for a lady. 1545.

Gabriel Comes—a hand screen with a most delicate and beautiful handle. 1546.

Pero Juan Poch—silversmith of the Empress Isabella; a vase. 1551.

Antonio Conill—a dagger. 1553.

Francisco Perez—a necklace. 1559.

Juan Ximenez—a magnificent pendent jewel of great size. 1561.

Francesco Vida—a figure of Phaeton. 1561.

Filipe Ros—a magnificent medallion in the renaissance style. 1567. The design gives the colours of the enamel. The same jeweller presented the design of a vase he made in 1597.

Joan Font—a vase. 1572.

Narciso Valla—a pendent jewel. 1575.

Juan Pau—a medal of Santiago. 1586.

The three pendent jewels at Kensington, Nos. 334, 335, and 336 (p. 32), belong to this school of Catalonian jewellers, for they are exceedingly like these designs.

If it were possible to examine the jewels at the Cathedral of Toledo it would not be difficult to recognize the work of many of the goldsmiths who are mentioned in papers in the archives of the cathedral.

Gold and enamel settings in the style of the 16th century continued to be the fashion in the 17th, and were copied in Spanish America, from whence a number of jewels must have been sent, made by silversmiths who had settled there from Spain. A most beautiful and interesting specimen of Spanish-American goldsmiths' work is a gold crown decorated with enamel and precious stones, belonging to a confraternity at Toledo; this crown was made by *Andres Martinez*, in San Francisco de Guatemala, in 1641. The jewels at the South Kensington Museum, Nos. 340, 341, and 342 (p. 33), representing the Virgin, are probably South American workmanship of the 17th century, for they agree with other artistic objects of the Spanish colonies.

The most characteristic Spanish jewels of the 17th century are those called "*lazos*," a bow made of gold open-work set with emeralds or rose diamonds. At the Museum there are two specimens, Nos. 320, 325 (p. 11), admirable of their kind. Besides these specimens there are, at Kensington, *rings and earrings*, completing the jewels worn by a Spanish lady of the time.

During the 18th century silversmiths and goldsmiths copied models of the *Buroque* or *Roccoco* style, known in Spain by the name of *Churrigueresque*.

After the Bourbons became kings of Spain in 1700, French fashions began to invade the country, imitation stones were mounted in silver, and all that was produced in France was adopted in Spain. It is, notwithstanding, a curious fact, that, although French influence has been so constant in Spain from the beginning of the last century, the peasantry continue to wear in many localities the same ornaments which were worn in former centuries. The interesting collection of modern Spanish peasant jewellery at the South Kensington Museum will sufficiently prove this.

Pottery and Porcelain.

Pottery is one of the industries which acquired great importance in Spain during the middle ages and renaissance.

From the time when Pliny, Martial, and other Latin authors praised the pottery made in Spain, until the domination of the Arabs, we possess no details of the importance of this industry, and, although in some localities Roman forms were reproduced in the common pottery, as is still the case, there is no doubt that the establishment of pottery in Spain is due to the Arabs. The details of the localities where this industry flourished are very scarce, but the specimens of Hispano-Moresque ware are numerous, and enable us to judge of its merit and artistic character. The first of these in importance is the fine vase still at the Alhambra; it is about a yard and a half high, and is covered with ornamentation and enamelled in colours, with fine gold reflets. Two large figures of antelopes are painted in the centre, and at intervals there is an Arabic inscription—*El-youmnu wa-l-ikbal*—"Felicity and Prosperity." This vase is the finest specimen of this pottery known. A companion vase was robbed from Granada at the beginning of the present century, and a third of the same style belongs to a gentleman at Granada; it came from a village church, where it was used to support a holy water vessel.

The tiles, *azulejos*, at the Alhambra are the oldest and most interesting existing in Spain, for the great variety of *their design, their colour, and the delicacy with which they are inlaid.* There is a fragment of this mosaic work,

from the Alhambra, at Kensington. The abundance of tiles at Granada, and the circumstance of the vase having also been found there, would make it appear probable that a manufactory of pottery existed in the neighbourhood. The first author who mentions Hispano-Moresque ware is the African traveller Ibn Batoutah, who says that "at Malaga is manufactured the fine pottery of gold porcelain, which is exported to the most distant countries." Baron Davillier is the first person who has written directly on the subject, and in his little book on "*Les faïences Hispano-moresques*," much interesting information will be found relating to this pottery. Baron Davillier considers the fine vase belonging to the Soulages collection now at the Kensington Museum, No. 8968 (p. 53), as manufactured at Malaga.

The first Spanish text which I have met with which mentions pottery is in an original letter written about A.D. 1422, from Saragossa, by D^{na} Juana de Aragon to the Abbess of S^{to} Domingo el Real de Toledo, in which she gives orders for "yellow, black, white, and green tiles which were made at Toledo;" and mention is made also of painted tiles which were made there. From this letter one infers that plain coloured tiles were to be used, to be cut in pieces to form mosaic patterns. D^{na} Juana says she had sent for workmen from Seville, *maestros*, to do this; it is probable, therefore, that pottery had reached a great height in Seville. The manufactory of coloured tiles at Toledo was important. Marineo Siculo in his "Memorable Things of Spain," devotes a chapter to the pottery of Toledo, which gives an idea of the localities in which it was manufactured at the beginning of the 16th century. "In Spain, earthenware vessels are made of various forms, and, although they are excellent in many parts of Spain, those most appreciated are those of *Valencia*, which are very much worked and gilt, and at Murcia much excellent pottery is made of the same kind, and at Morviedro and Toledo much is made which is very thick, white and green, and much yellow, which seems gilt, and is employed for daily use, for the kind most esteemed is glazed with white. Also at *Talavera* an excellent white and green ware is manufactured, which is thin, very fine, and many different vessels are made of several sorts. Also at *Malaga* excellent pottery is made, and at Jaen and *Teruel* more excellent and finer than the others." This quotation is taken from the Spanish translation of the book printed at Alcala in 1539. At the South Kensington

Museum there is a brim of a well, No. 1763 (p. 44), of this Toledo earthenware, with a bold Cufic inscription in green on a white ground, one of the most ancient specimens existing of this pottery. In the church of San Salvador, at Toledo, there is a baptismal font of the same material, with a Gothic inscription.

In many other Spanish towns pottery was manufactured of even greater importance. At *Inca, Mallorca*, and other places of the Balearic Islands, they used to manufacture a large quantity of gold coloured pottery at the end of the 15th century, which was exported to Italy and other cities on the Mediterranean. The royal ordinances of the Island of Iviza mention, that "The principal traffic and the greatest industry of ancient times, of the Island of Iviza, consisted in some vessels of the finest earthenware, well baked and curiously carved, of which an innumerable quantity was sent off to Africa and other places, not only on account of the excellence of their worth which was admirable, but the speciality of the clay, which preserved from poison." The name of *Majolica* was derived from Majorca, and is still used to designate pottery of this kind.

In the kingdom of Valencia there were a number of villages where pottery was made. At *Biar* alone there existed fourteen manufactories of earthenware in the 16th century. The most important, however, of these manufactories was that of *Manises*; the lustred ware made there was held in great request by the pope, cardinals, and princes. Baron Davillier gives interesting details of the manufactories of the Balearic Islands and the kingdom of Valencia. The manufactory of *Manises* has continued, although in a state of dilapidation and decay, until the present day, and is characterised in the latter times by the copper red tones of the lustres. In the "*Atlante Español*," 1778 to 1795, this manufactory is mentioned. At the South Kensington Museum there are specimens, Nos. 228, 327, 329 (p. 43), of *Manises* lustred ware. At Barcelona excellent lustred pottery was made at the end of the 16th century. The corporation of potters figure at Barcelona from the middle of the 13th century. In 1314 a regulation was passed on the mark and stamp with which the masters were to seal their pieces, and the quality and other conditions which were to belong to them. From that time until the 17th century many other regulations have reached us relating to this corporation.

In all these manufactories there are traces of Moorish workmen, but at Catalayud, in Aragon, we find in a deed granted in 1507, that "Muhammed ben Suleyman Attaalab,

" an inhabitant of the suburb of the Moors at Catalayud, and an artificer of lustred golden earthenware, engaged himself with *Abdallah Alfoquey* of the same locality, to teach him the said industry in the space of four years and a half from the date of the deed." The manufacture of the large and important specimens at Kensington, under the Nos. 7659, 550 (p. 43), must have required experienced workmen, masters in drawing, and skilled in the combinations required to produce the different tones of the reflets, from the copper red to the yellowish white in which silver predominated.

There are most important specimens of these different styles at Kensington. Many of them have coats of arms in the centre, and were made for persons of high rank of the 15th and 16th centuries. Nos. 1457, 1760 (p. 49) are admirable specimens. These dishes were hung on the dressers and on the walls, and are still found in this manner in some localities of Spain. In these latter years some dishes have been found which are painted with the same colours as are used in the tiles. This coloured pottery is exceedingly scarce. At Kensington there are two specimens of this ware, Nos. 1461 and 1459 (p. 49). Tiles, "*azulejos*," painted à reflets, are only to be found at the *Cuarto Real* of Santo Domingo, at Granada, and at the Casa de Pilatos, at Seville.

During the middle ages *azulejos* and earthenware had been decorated with a mixture of Arab and Gothic ornamentation. At the renaissance, Italian forms began gradually to be adopted, at first in the "*azulejos*," and afterwards in other kinds of pottery.

Tiles or "*azulejos*" have been very generally used in Spain for wainscotings, and have adapted themselves to the different modifications of architecture. From the development of Italian art in Spain at the beginning of the 16th century, tiles vary in ornamentation, and sometimes, even as was the case at Sta. Paula and the Alcazar of Seville, Italian artists came over to paint them. Shortly afterwards lustred ware began to experience the same changes. During the whole of the 16th century artistic pottery divided itself into two schools. One kept to the traditional designs, and even when it put aside the geometrical tracings or the Gothic ornamentation for the Italian method, always kept to the primitive proceedings and the same tones of colour. In this pottery no semi-tints or light and shade was used, the tendency being to imitate the early mosaic tiles; they employed pure

colours separated from one another by a slight line or division. Of "*azulejos*" of this description there is a collection at Kensington of more than a hundred different designs from Toledo and Segovia, Nos. 308 and 367 (p. 52). The other school of potters, on the contrary, used shaded colours, and especially yellow and blue tints, and instead of reproducing geometrical traceries and mosaics, followed the usual system of painting. This style began at the end of the 16th century, and continues at the present day. In the Chapter-house of the *Seo*, at Saragossa, there is a magnificent pavement of tiles of a decided Italian character, of admirable design and colour, with an inscription — Reales Fbricas De D^a Maria Salvadora Disdier. Bru. ft Año 1808.

The same thing has occurred with Hispano-moresque pottery à reflets, for, although in the province of Valencia this industry has been continued almost until the present day, they soon adopted the Italian style of design and colour, and this system was followed in all Spain, the principal places where pottery was made being *Talavera*, *Sevilla* (Triana), and *Valencia*. The forms continued generally to be Oriental, and the colouring was of two distinct styles—figures and ornamentation in blue on a white ground, and a combination of colour on different grounds. The subjects most common to this period are men on horseback fighting a bull, and brightly painted in yellow, blue, and green. At the Kensington Museum, No. 1279 (p. 43), there is a specimen of this pottery.

The same system is continued in the present day, although with a less artistic character, at Triana and Andujar. The collection of modern pottery at Kensington gives examples of this style. The earliest mention I have been able to find of the unglazed pottery of Andujar is in a History of Jaen, by Ximenez Paton, written in 1628, in which he says that, "The white unglazed earthenware of these towns of Jaen and Andujar are very remarkable for the curious manner in which they imitate different figures of animals, such as porcupines, fish, syrens, tortoises, etc." It is interesting that these models are continued at the present day.

Judging by the details which have reached us, the manufactory of Talavera must have been the most important in Spain. As this subject has not yet been treated I will mention some of the historic details I have met with on the subject. In a history of Talavera, a MS. volume, dated 1560, mention is made of the "white, green, blue;

"and other coloured Talavera ware." In an inventory of the effects of D^{na} Juana, a sister of Philip II., in 1573, in which details are given of objects of great value, several pieces of "white earthenware of Talavera," are mentioned. In a statistical report drawn up by order of Philip II., in 1576, it is stated, that Talavera "produced fine white glazed earthenware, tiles, and other pottery, which supplied the country, part of Portugal, and India." The *Padre Ramon de la Higuera*, in his "*Republicas del Mundo*, 1595," speaks of the pottery made at Talavera in terms of the highest praise. In two MS. histories of Talavera of the middle of the 17th century (1648), I have found numerous details of the Talavera pottery. The author says the pottery made there "is as good as that of Pisa, and that a large number of 'azulejos' were also made to adorn the front of altars, churches, gardens, alcoves, saloons, and bowers, and large and small specimens of all sorts. Two hundred workmen worked at eight different kilns. Four other kilns were kept to make common earthenware. Red porous clay vases and drinking cups were baked in two other kilns in a thousand different shapes in imitation of birds and other animals, and *brinquños* for the use of ladies, so deliciously flavoured that after drinking the water they contained they eat the cup in which it was brought them." Madame D'Aulnoy, in her *Voyage d'Espagne*, mentions the custom the ladies had of eating this porous clay. In another MS. history of Talavera, written about the same time, it is said they made there "perfect imitations of oriental china, and that this pottery was used all over Spain, and sent to India, France, Flanders, Italy, and other countries, and was esteemed everywhere for the perfection of the colouring and brilliancy of the glaze." This author also mentions the red earthen pottery, bucaros of Toledo, of which there is a collection at the South Kensington Museum. In Larrugas "*Memorias Economicas*," written in 1787, he says that the manufactory of pottery continued in a brilliant state until 1720; that in 1731 they obtained certain privileges, and regained the importance they had partially lost; but at the end of the century the pottery made there was very inferior.

Many other manufactories of pottery existed in Spain in the last century where painted and glazed earthenware was made, although none could compete with the one established at Talavera. At *Puente del Arzobispo* there were more than ten manufactories at one time, without counting those

at *Toledo, Segovia, Zamora, Barcelona, Madrid, Triana, Denia*, and other towns of the province of *Valencia*. Among these the manufactory of *Alcora*, established in 1729 by the great Count of Aranda, deserves special mention; he sent for French artists from Marseilles and Moustiers, and spared no expense to establish it. Many remarkable specimens of this pottery exist. At the South Kensington Museum there are two good examples, Nos. 1051, 1052 (p. 48). The mark generally used is an A in red or brown.

In the latter half of the 18th century the importance of ceramic industry in Spain was absorbed by the royal manufactory of porcelain at *Buen Retiro*, one of the most important which have existed in Europe, established by Charles III. in 1760, and which may be considered a continuation of the one at Capo di Monti, which was founded by the same monarch at Naples in 1736.

Charles III. took the greatest interest in promoting this artistic industry, and spared no time or trouble in order that every facility should be given to the artists who worked there, and he spent enormous sums in establishing it. As soon as he inherited the crown of Spain, after the death of his brother in 1759, he ordered that all the things appertaining to the manufactory of Capo di Monti should be sent to Spain, with the artists and workmen employed there. Nineteen sculptors and painters came over, all of them first-rate artists. This number was afterwards increased by Spaniards who worked there.

This manufactory produced from the beginning admirable specimens of porcelain, some of extraordinary dimensions. The two rooms decorated with porcelain plaques at the royal palaces of Madrid and Aranjuez are admirable examples of this porcelain. Vases, figures, and fine dinner services were also made there.

Several kinds of china were made at Buen Retiro; hard and soft paste, glazed and unglazed, biscuit and porcelain flowers, and imitations of Wedgwood. Even in Spain the specimens which exist are exceedingly scarce, for the porcelain made there was kept, during the first thirty years after the works were established, for the exclusive use of the royal family; and it was only after the death of the king, in 1788, that it could be procured by the general public. It is only at the royal palaces that an idea can be had of the perfection to which this china had been brought. A colossal clock and four large vases, decorating the four corners of one of the rooms at the palace at Madrid, are the *finest things* of the kind which exist.

The marks employed in this porcelain are a fleur-de-lis in blue or violet; an M. in red or gold, with a crown above, an abbreviation of Madrid; at the South Kensington Museum there is a cup and saucer marked in this manner, No. 3375 (p. 54); sometimes also with C. C., the monogram of the king. Another common mark is the following: R. F. C. E. PORCELAINA. C. E. S. M. C.

In some instances the painter's or modeller's initials are painted or engraved side by side with the fleur-de-lis. In order to help the collector in his classification of this porcelain I insert the marks, and a list of the artists who have worked at the porcelain manufactory of Buen Retiro.

Glass Vessels.

Spanish pottery and porcelain are much esteemed in the present day, and the specimens existing are searched after and collected with interest in and out of Spain; but this is not the case with Spanish glass: this study has been completely neglected, and the specimens do not figure as they ought to do in museums and private collections. It is very probable that, by the time they are properly distinguished, many of the specimens of glass now considered Venetian will be seen to belong to some of the numerous Spanish glass manufactories. I understand that the Baron Charles Davillier is preparing a special work on this subject.

There existed in Spain, during the 16th, 17th, and 18th centuries, a number of glass manufactories which were established there in imitation of the Venetian, and it may be confidently asserted that those of *Barcelona* and *Cadalso* attained great eminence and competed with them.

In judging from the indications which appear in contemporary authors, frequent mention is made of *vidrio* glass, which must have been the common kind, and *vidrio cristalino*, which had a whiter and clearer hue, imitating rock crystal. The specimens of old Spanish glass which I have been able to study up to the present time appear to me relatively heavier than the Venetian; and the forms often reproduce traditional Spanish shapes.

As no writer has hitherto treated in a special manner of Spanish glass, I will mention some of the historical information I have met with on the subject. Al Makari, the Arabian author of the "Mahomedan Dynasties in Spain," copying an Arab author of the 13th century, Ash-shakani, says that "Almeria was also famous for the

" fabrication of all sorts of vases and utensils, whether of " iron, copper, or glass." This is the earliest mention I have met with of this industry among the Spanish Arabs. Among the towns belonging to the Christians in Spain, *Barcelona* is the one that distinguishes itself by the antiquity and excellence of its glass. In a special municipal edict of 1324 there is a prohibition that the glass ovens should not be inside the city, owing to the danger they might cause to the rest of the population. In 1455 permission was granted to the *vidrieros*, glassmakers, to form a corporation under the patronage of St. Bernardino, and from this period some of the members figure as holding municipal charges. The special ordinances of the corporation are not known, but only those which were given by the municipality in 1659. Capmany, in his "Memorias" of the commerce of Barcelona, written in 1779, mentions this, and says the master *vidrieros* required six years of apprenticeship and practice.

From the 15th century many authors praise the glass made at Barcelona. In a MS. by *Jeronimo Paulo*, who writes, in 1491, a description in Latin of the most remarkable things at Barcelona, he says, " they also send to Rome " and other places many glass vessels of different sorts and " kinds, which may well compete with those of Venice." *Marineus Siculus*, who writes at the beginning of the 15th century, says, that " the best glass made in Spain is that " of Barcelona ;" and *Gaspar Barreiros* in his "Chorographia," published at Coimbra in 1569, mentions, " they " made excellent glass at *Barcelona*, almost equal to the " Venetian." At the beginning of the 17th century the authors *Rebullosa* and *Núñez* continue to praise Barcelona glass, and from that time there are frequent allusions to its merit and the vast quantity which was exported. The fame of Spanish glass must have been justified, for, in "Viage del " Cardinal Infante," by Aedo, printed in 1639, it is mentioned that when the Infant Cardinal was at Barcelona, in 1632, he went with his galleys to *Mataró*, four leagues from Barcelona, to see the "glass made there which was so abundantly sold all over the country." The author of the "Atlante Español," 1795, tells us that at the end of the previous century "they continued to make excellent glass " in imitation of the Venetian at Barcelona." There is an interesting collection of modern Spanish glass at the South Kensington Museum from *Barcelona*, *Mataró*, and *Cervelló*, Nos. 149 to 193 (p. 54), which will enable the connoisseur to

see how the tradition of glass making has been preserved in the country. The author of the "*Atlante Español*" tells us that excellent glass was made in 1780 at *Mataró*, *Cervelló*, and *Almatret*, all three towns of Cataluña.

Very few details have reached us of the famous glass manufactory of *Cadalso*, in the province of Toledo, but the glass made there was as excellent as that made in Cataluña, and in the same way was compared with the Venetian. The author of "*El Crotalon*," a MS. published for the first time in 1871, who lived during the reign of the Emperor Charles V., mentions "the fine glass made at *Cadalso*;" and Marineus Siculus says, at the beginning of the 16th century, that "glass was made in many towns of Castille, the most important being *Cadalso*, which furnished the whole kingdom." From these notices it would appear the manufactory was established there in the 16th century, and we frequently meet with allusions to the excellence of its products in contemporary authors. The town itself has constantly been called "*Cadalso de los vidrios*." In the latter end of the 17th century this industry began to fall off, until it was revived by *D^a Antonio Obando* in 1692, and glass of all sorts was made there as before. This revival lasted until the middle of the last century, at which time glass ceased altogether to be worked there. At the South Kensington Museum there are two fine specimens of glass of *Cadalso*, Nos. 1068 and 1082 (pp. 58, 60), a drinking cup and bowl.

It is evident that a glass manufactory must have existed at Toledo, from some accounts I have found in the archives of the cathedral in which *Bartolome Lopez*, vidriero, is mentioned in 1546, *Pedro Fernandez* in 1590, and *Tomas Nuñez* in 1660; all of them for furnishing glass vessels, principally lamps for the cathedral. *Tomas Nuñez* is paid for "three crosses of crystalline glass."

In a manuscript letter written in 1609, to Count Gondomar, who was afterwards ambassador to James I., I have met with mention of a manufactory at *Cebreros* in the province of Segovia. The writer says, "Your lordship knows we have a glass oven here; this week we have made the glass called crystalline, of which I send in a little basket sixteen specimens for my lady *D^{na} Constanza*."

In 1680 a glass manufactory was established at *San Martin de Valdeiglesias*, in the province of Madrid, where Venetian glass was also imitated. The director was *Dionot Lambot*, a Belgian, and native of Namur; admirable specimens were produced there until his death, in

1683. After his death, *Santiago Bandolepo*, probably an Italian, succeeded him, during whose superintendence the manufactory began to decay. When *Don Antonio Obando* re-established works at *Cadalso*, he superintended this manufactory of *Valdeiglesias*, and for a time the glass produced there was of an excellent quality. Another manufactory was established at the *Torre de Esteban Hambroz* in 1680, which only lasted a short time, but gave the most brilliant results.

At *Recuenca*, in the province of *Ouenca*, there were glass works at the beginning of the 16th century; but in 1722 *Don Fernando Lopez de Aragon* established a manufactory on a large scale. The glass made there was used by the king and most of the rich people at Madrid. In 1739 two other glass works existed there, which continued their operations during the rest of the century.

In the 17th century, during the reign of Philip IV., the glass made at *Valdemaqueda*, in the province of *Avila*, was very much celebrated. In a royal schedule, dated 1680, stating the prices at which things were to be sold in Madrid, the "glass made at *Barcelona*, *Valdemaqueda*, and " *Villafranca*, in imitation of the Venetian," is mentioned, and the glass of *Valdemaqueda* was sold for a higher price than that made at the other localities.

There was also an important manufactory at *La Granja*, famous for fine chandeliers, mirrors, and engraved glass. Other glass manufactories have existed in Spain, but as their productions were of an ordinary kind it is useless to mention them.

Textiles and Embroideries.

The industry of *textile fabrics* in Spain was in ancient times an immense source of production and riches, more especially in the towns occupied by the Moors, or which had belonged to them. This industry was almost entirely lost after the expulsion of the Moriscos in 1610, and very few Spanish towns, except *Valencia*, have been able to preserve and continue it. The principal localities where the Moors wove silken fabrics during the middle ages were the kingdoms of *Valencia*, *Murcia*, and the whole of *Andalusia*. Among the towns inhabited by the Christians in Spain, the one where this branch of industry acquired greatest importance was Toledo. Those who wish to study this subject will find in Francisque Michel's *Etoffes de Soie*, Paris, and the Catalogue of Textile Fabrics at South

Kensington, by the Very Rev. Dr. Rock, much information relating to the fabrication of these materials.

From the 9th century we find the rich fabrics made in Spain mentioned without determining the locality in which they were made, but in the 13th there are special references to the fine materials woven by the Spanish Arabs, which undoubtedly competed with the finest specimens produced in the East and in Italy. The Cordovese writer, *Ash-shakandi*, who wrote at the beginning of the 13th century, says, "Malaga is famous for its manufacture of silks of all colours and patterns, some of which are so rich that a suit made out of them will cost many thousands; such are the brocades with beautiful drawings, and the names of the Khaliphs, Ameeris, and other wealthy people, woven into them."

The same author says, in speaking of *Almeria*, "costly silken robes of the brightest colours are manufactured in Almeria," and *Al Makhari* adds, "But what made Almeria superior to any other city in the world was its various manufactures of silks and other articles of dress, such as the *dibáj*, which is a sort of silken cloth, surpassing in quality and durability anything else manufactured in other countries; the *tiraz*, that costly stuff on which the names of Sultans, Princes, and other wealthy individuals are inscribed, and for which no less than eight hundred looms existed at one time; for inferior silks, such as the *holol*, and brocades, there were one thousand looms; the same number were continually employed in weaving the stuffs called *iskalotón*. There were also one thousand for weaving robes called *al-jorgani*, Georgian, and another thousand for weaving *isbahani* and *atabi*. The manufacture of damask for curtains and turbans for the women, of gay and dazzling colours, employed a number of hands equal to that of those engaged in the manufacture of the above-mentioned articles." *Ash-shakandi* says, "As in Malaga and Almeria, there are in Murcia several manufacturers of silken cloth called *al-washai thalathat*. It is likewise famous for the fabric of the carpets called *tantali*, which are exported to all countries of the east and west, as also a sort of mats, of the brightest colours, with which the Murcians cover the walls of their houses."

The rich stuffs with inscriptions in gold and colours are the same which are so often alluded to in the middle ages by the name of *litteratas*, and which are reproduced in the paintings of the time.

The foregoing details are not enough to determine with exactness the special characteristics of these different manufactures, but it is probable that some of the curious Moorish specimens of textile fabrics at the South Kensington Museum may belong to them, especially the Nos. 7046, 7044 (p. 63).

The manufactures of *Malaga* and *Almeria* lost their importance before the expulsion of the Moriscos in 1610, at which time those at Granada flourished which had followed the traditions of the Arabs, and continued to work until the end of the last century. The manufactures of *Valencia* became also very famous, and have continued until the present day.

The manufactures of silken fabrics of *Toledo* are not mentioned by the authors I have quoted, although they were very important, and have undoubtedly produced a greater number of costly materials woven with silver and gold, chiefly used for ecclesiastical purposes. It is considered that the period at which the manufactures at *Toledo* reached their height was in 1480; in that year alone 450,000 pounds of raw silk were employed. This consumption decreased to about one-half in 1519. Shortly afterwards special statutes were issued for silk weavers, and this industry continued in a brilliant condition until the middle of the 17th century. Towards that time the manufactures existing at *Seville*, *Granada* and *Valencia*, became very important, and those at Toledo revived and continued until the end of the 18th century, but they are reduced in the present day to one or two manufactories which are almost always at a standstill.

A remarkable circumstance occurs with regard to the silken fabrics of Toledo, that they alone preserve the same traditional proceedings in the weaving, and even in the designs, which were used in the 16th and 17th centuries, so much so that in the unrivalled collection of ecclesiastical vestments at the Cathedral of Toledo there exist materials which seem undoubtedly of the 16th century, and yet are dated at the end of the eighteenth. The designs still exist at the manufactories, and can be woven in the same manner in the present day.

An important manufacture was established at *Talavera de la Reina* in 1751, which was protected by the king and the state, in which exquisite silks were woven with gold and silver for church vestments, costumes, and hangings. The proceedings used at Lyons were copied at Talavera, and a Frenchman, *M. Rubiere*, came over to direct it. At

first they made admirable stuffs, and soon after other manufactures were established in the locality which have continued to work until the present day.

The Moorish influence must have operated in Spanish embroideries in the same way as in the silken fabrics, but the style and system which predominated, and to which the existing specimens belong, is the one employed by other European nations. This industry, in the same manner as *ironwork*, was developed in Spain with incredible rapidity, and large settlements of embroiderers were formed in the principal Spanish towns. The natural origin of this extraordinary development was the ostentation and magnificence of the clergy, and the gorgeous costumes of the 16th and 17th centuries. It would be an interminable task to mention the numberless rare and costly objects which appear in the inventories of the times, and composed the decoration of churches and palaces. This vast expenditure is confirmed by the sumptuary laws which were constantly issued during the middle ages, and until the end of the last century. It so happens that in embroideries alone there are still in Spain most admirable specimens, which have outlived the neglect and want of care of their owners, and the losses and destruction owing to the French invasion.

In the Cathedral of Toledo the greatest number of admirable embroideries of the renaissance are still to be found. There still exists a complete set of vestments and altar fronts for every one of the principal feasts of the year, besides many other specimens embroidered with figures, "*imagineria*," of the best period of the 16th century. The sacristy of this cathedral is quite a museum of exquisite textile fabrics and embroideries. At Seville, Granada, Burgos, Segovia, and other Spanish cathedrals there are also admirable examples of embroideries. At Barcelona there is a magnificent altar front representing St. George, one of the finest embroideries existing of the 15th century. The dress of the *Virgen del Sagrario* at Toledo, embroidered in pearls, and the chasubles embroidered in coral at Valencia, are specimens of the manner in which costly materials were used.

At the Kensington Museum there are interesting specimens of these Spanish embroideries of the 16th and 17th centuries, Nos. 1375, 1456 (p. 64).

JUAN F. RIAÑO.

LIST OF SPANISH GOLDSMITHS AND SILVERSMITHS.

Years in which they worked.	Artists.	Residence.
13th century.		
1262.	Juan Perez.	Burgos.
1283.	Pablo de Modova.	Burgos.
14th century.		
1357.	Raimundo Andreu.	Gerona.
1367.	Sancho Martinez.	Sevilla.
1370.	Bartolomé Ponce.	Palma de Mallorca.
1373.	Juan Perpiñá.	Valencia.
15th century.		
1404.	Sanchez Martinez.	Sevilla.
1416.	Alfonso Ruiz de Astudillo.	Burgos.
1424.	Juan Gonzalez.	Toledo.
1424.	Anton Sanchez.	id.
1425.	Juan de Medina.	id.
1459.	Pedro Diaz.	Madrid.
1494.	Juan Berenguer..	Valencia.
1496.	Geronimo Rodriguez.	Sevilla.
16th century.		
1515.	Moran.	Madrid.
1522.	Cristobal Marquez.	Toledo.
1531.	Alonso de la Mar.	Granada.
1531.	Luis de Castro.	id.
1531.	Thomé Garcia.	id.
1531.	Pedro de Aguirre.	Toledo.
1532.	Antonio de Oña.	Burgos.
1534.	Juan de la Parra.	Toledo.
1537.	Gregorio de Rozas.	Burgos.
1546.	Pedro de Benavente.	Toledo.
1552.	Alejo de Villaseca.	id.
1570.	Juan Sanchez.	Madrid.
17th century.		
1600.	Baltasar de Villamayor.	Toledo.
1614.	Martin de Villegas.	id.
1615.	Lucas de Zaldivia	Burgos.
1615.	Antonio Xubier.	Madrid.
1635.	Blas Alvarez.	id.

Years in which they worked.	Artists.	Residence.
1638. 1640. 1640. 1645. 1661. 1677. 1677.	Luis Maestre. Manuel de Estrada. Tomás Espluga. Felipa de Carcaba. Augustin Dander. Francisco Alcario. Mateo Tello.	Toledo. Sevilla. Barcelona. Toledo. Barcelona. Sevilla. id.
18th century.		
1700. 1702. 1731. 1731. 1745. 1746. 1746. 1746. 1760. 1789. 1789. 1790.	Juan de Jarauta. Mateo de Vargas. Ignacio Tamaral. Tomás Sanchez Reciente. José de la Cuerda. Manuel Ballesteros. José Quintero. Manuel de Avilés. Manuel Garcia Reina. Juan Ferroni. Antonio Martinez. Vicente Gallardo.	Toledo. id. Sevilla. id. Toledo. Cordoba. Huelva. Cordoba. Toledo. Madrid. id. Sevilla.

LIST of the DIRECTORS and ARTISTS who were employed in
the ROYAL MANUFACTURE of PORCELAIN of the BUEN
RETIRO from its foundation in 1759 until 1808.

DIRECTORS.

Bonicelli (Juan Thomas), principal director at the establishment of the manufactory in 1759.

Bonicelli (Domingo). In 1786 he was director; in 1796 he solicits his retirement, and probably died soon after.

Cristobal de Turrijos. Appointed director in 1797, after the death of Don Domingo Bonicelli.

Sureda (Bartolomé), director in 1804, and continues in 1808.

PRINCIPAL MODELLERS AND SUPERINTENDENTS, POSSESSING THE SECRETS
OF THE FABRICATION (SECRETISTAS).

Schepers (Cayetano), first modeller in 1759.

Gricci (Carlos), son of Joseph Gricci. Came to Spain in 1759; he appears in a list of artists employed in 1764; he died in 1795.

Gricci (Felipe), 1785; in 1802 he was first modeller.

Forni (Antonio), second modeller in 1802.

MODELLERS.

Agreda (Esteban), born at Logroño, 1759; he obtained several prizes at the Academy of Sn. Fernando; employed in 1797, and continued there in 1808.

Avila (Ceferino de), employed 1799, and continued there in 1808.

Avila (Juan de), 1788, and continued there in 1808.

Bautista (Bautista de), 1759.

Bautista (Cayetano), 1785.

Bautista (Juan Lopez), employed from 1799 to 1808.

Benedictis (Cayetano), 1785, 1802.

Benincasa (Miguel), 1778, and continues in 1808.

Benincasa (Vicente), 1785.

Bergar (Alonso), 1764.

Bescia (Juan), 1759.

Borbon (Gerónimo), 1802.

Borbon (Genaro), 1784, and continues in 1808.

Caravielo (Miguel), 1785.

Chaves (Alonso), born at Madrid in 1741; in 1760 was appointed modeller; and in 1763 obtained second prize at the Academy, and a first prize in 1766.

Chaves (Justo), 1785.

Explores (Felipe), 1759.

Estebe (Antonio), 1778, and continues there in 1808.

Flores (Josef), 1785.

Forni (Pablo), 1759.

Francholy (Angel), 1766 to 1808.

Francholy (José), 1804, and continues there in 1808.

Francholy (Luis), 1785.

Frate (Carlos), 1785, and continues in 1802.

Frates (Bernardo), 1773 to 1808.

Frate (Fernando), 1785 to 1802.

Frate (Josef), 1785.

Frates (Juan), from 1794 to 1808.

Frate (Pablo), from 1759 to 1785.

Frates (Mateo), from 1797, and continues in 1808.

Frates (Mateo), born in Madrid in 1788; gained a first prize at the Academy in 1805; in 1829 was appointed director of the China establishment at the Moncloa.

Frates (Francisco), 1764 to 1808.

Fumo (Basilio); in 1759 he was director of the china manufactory; in 1779 was appointed a member of the Academy of San Fernando; died in 1797.

Fumo (Carlos), 1759.

Fumo (Cayetano), 1759.

Fumo (Joseph), 1759; died in 1799.

Fumo (Macedonio), 1759, and continues in 1764.

Fumo (Felipe), 1785, and continues in 1802.

Fumo (Bernabé), 1802.

Giorgi (Pedro Antonio de), 1759, and continues in 1785.
Giorgi (P. Antonio), 1760 to 1808.
Giorgi (Carlos), 1785 to 1803.
Giorgi (Ambrosio de), 1759.
Giorgi (Antonio), 1795 to 1808.
Gricchi (Joseph), 1759; in 1766 he was appointed honorary director of the Academy of San Fernando; he died in 1769.
Gricci (Esteban), 1759.
Guijarro (Dionisio), 1798 to 1808.
Llorente (Manuel), 1764 and 1785.
Morelly (Antonio), 1759 to 1785.
Nofri (Salvador), 1759, and continues in 1785.
Nofri (Justo), 1778 to 1808.
Nofri or *Noferi* (Juan), 1802.
Ochogavia (Manuel), 1764; born in Galicia in 1744; in 1760 he won a second prize of sculpture at the Academy, and in 1763 a first prize.

Palmerani (Domingo), 1795-1808.
Palmerani (Angel), 1799 to 1808.
Penaba (Joseph), 1793, and continues in 1808.
Rocco (Vicente), 1791; and continues in 1808.
Rocco (Bartolomé), 1763 to 1808.
Rodriguez (Antonio), 1797 to 1808.
Sancho (Dionisio), 1788; born at Cienpozuelos in 1762; won a prize at the Academy in 1793; was appointed a member of the Academy in 1796; in 1810 he went to Mexico, where he died 1829.
Santorum (Joseph), 1759.
Sorrentini (Fernando), 1785 to 1808.
Sorrentini (Rafael), 1785.
Sorrentini (Francisco), 1802.
Valentin (José), 1779 to 1808.
Valentin (Miguel), 1785.

PAINTERS.

Alonso (Francisco), 1764.
Boltri (Genaro), 1756; born in Naples in 1730; in 1759 he came to Madrid with Charles III.'s household, and worked at the Retiro; died in Madrid in 1788.
Brancacho (Domingo), 1762 to 1803.
Brancasio (Xavier), 1759.
Braga (Ignacio de), 1800; painter of figures; he continues there in 1808.
Camaron (Josef), 1802; born at Segorbe in 1760; in 1776 he won a prize of painting at Valencia; he was pensioned to Rome, and appointed painter in ordinary to the king.
Castillo (Fernando del); born at Madrid in 1740; he was appointed painter at the manufactory, and worked there until his death in 1777.
Coco (Joseph del), 1759.
Cruz (Mariano de la), 1807-1808.
Domen (Carlos), 1785.
Donadio (Nicolas), 1759.
Giorgi (Miguel), 1761 to 1802.
Giorgi (Pedro Antonio), 1802.
Martinez (Antonio), 1764.
Martinez (Pedro), 1796 to 1808.
Nani (Mariano), 1759; his wife received a pension from 1804, probably the year of his death.
Peshorn (Jorge), 1788, and continues working in 1802.
Provinciale (Antonio), 1759 and 1785.

Quirós (Juan José), 1802.
Remini (Carlos), 1759.
Romero (Juan Bautista), 1800; flowers and fruit; appears in the lists of 1802.
Rubio (Joseph), 1799 to 1808.
Semini (Francisco), 1759.
Soriano (Joaquin), 1799; landscape painter in 1800; continues in 1808.
Sorrentini (Josef), 1756, probably from Capo di Monte; in 1802 he begs for a retiring pension.
Sorrentini (Fernando), 1759.
Sorrentini (Pablo), 1764 to 1808.
Sorrentini (Gabriel), 1769 to 1808.
Sorrentini (Manuel), 1785, and continued in 1802.
Torre (Joseph de la), 1759.
Torre (Nicolas de la), 1759, and in 1802 solicits his retiring pension.
Torre (Rafael de la), 1759.
Torre (Juan Bautista de la), 1759 and 1785.
Torre (Francisco de la), 1779 and 1808.
Torre (Josef de la), 1785 and 1802; probably a son of Joseph de la Torre, who went to Spain in 1759.
Torre (Francisco de la), 1796, and continues in 1808.
Torre (Julian de la), 1802.
Velasquez (Castor), 1807, and continues in 1808; born in Madrid in 1768, and obtained a prize at the Academy in 1787.

VARIOUS ARTISTS EMPLOYED IN THE MANUFACTORY.

Agreda (Manuel), sculptor, and brother of Esteban Agreda; he superintended the making of biscuit china; born at Haro in 1773; won prizes at the Academy, and was employed at the manufactory from 1805 to 1808.

Bautista (Juan), employed to make porcelain flowers from 1785, and continues in 1808.

Bautista (Francisco), appears in 1802 as maker of porcelain flowers.

Bautista (Sebastian), appears in 1802 as maker of porcelain flowers.

Chevalier (Pedro), mounter of snuff boxes from 1759, and continued work at the manufactory in 1763.

Escalera (Josef), mounter of snuff boxes from 1781, and continues the manufactory in 1808.

Perche (Jaime Victor), French workman, brought from Paris to prepare porcelain, from 1803 to 1809.

Vivian, French workman, brought from Paris to prepare porcelain, from 1803 to 1809.

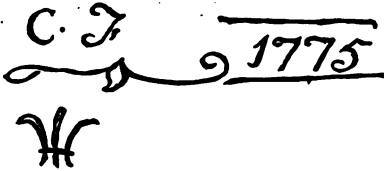
MARKS USED AT THE PORCELAIN MANUFACTORY OF BUEN RETIRO.



The usual mark in blue.



In blue, and sometimes in violet and gold.



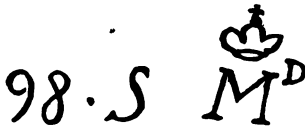
Cayetano or Carlos Fumo. The initials and date are graved in the clay under the glaze; the fleur-de-lis is pencilled in blue. On a fine group of children playing with a goat.



This mark is graved in the clay, under the glaze, on a fine group modelled by Salvador Nofri.



Ochogavia ? graved in the soft clay on a figure.



1798, Sorrentini ? These marks are pencilled in red on a pink cup and saucer, with landscapes painted *en grisaille*.



Pedro Antonio Georgi ? The initials P. G. are gilt; the M crowned in red; the V and M graved in the clay; on a cup and saucer both coloured.

P.° ✱

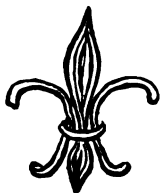
Provinciale? The letters P.° are graved in the clay, the fleur-de-lis in blue; on two saucers, beautifully painted with children.

ℓ° ✱

Probably the initial of the king. On two jardinières; the interlaced C's graved in the clay, the fleur-de-lis in blue.

R · F · E · P · O · R · C · E · L · A · N · A
E · S · M · C ·

On two large vases imitating Wedgwood's blue and white jasper, with white biscuit flowers.



This fleur-de-lis is graved in the clay on a fine group of three figures.

CLASSIFIED AND DESCRIPTIVE CATALOGUE
OF THE
ART OBJECTS OF SPANISH PRODUCTION
IN THE
SOUTH KENSINGTON MUSEUM.

SECTION I.

SCULPTURE IN MARBLE, STONE, AND TERRA-
COTTA, MODELS IN STUCCO, &c.

ARCHITECTURAL MODELS, in stucco, twenty-six, of windows and doorways in the Palace of the Alhambra, Granada, Spain. Framed and glazed, some coloured. Modern *Spanish*, by Don Rafael Contreras, Granada. Various dimensions. Bought, 130*l.* 5*s.* 452 to 477.-'65.

BUST. Terra-cotta, painted, of San Felipe Neri. *Spanish*. Early 18th cent*y.* H. 7½ in., W. 4 in. Bought, 1*l.* 1*s.* 103.-'64.

CAPITAL of COLUMN. Marble, relieved by colour. From the palace of the Generalife, Granada. Moorish decoration. *Spanish*. 14th or 15th cent*y.* H. 11 in., W. of abacus 7½ in. Given by Don Juan Madrazo, Madrid. 341.-'66.

CAPITAL of a WINDOW SHAFT. "Ajimez." Carved stone, in mixed Gothic and Moorish style. From Valencia. *Spanish*. 14th or 15th cent*y.* H. 9 in., W. of abacus 7½ in. Given by Don Juan Madrazo, Madrid. 342.-'66.

GROUP. Painted terra-cotta; St. Francis kneeling before the Virgin and Child attended by two Angels. *Spanish*. 17th cent*y.* H., including pedestal, 1 ft. 8 in., L. 2 ft., W. 16 in. Bought, 5*l.* 11*s.* 7*d.* 250.-'64.

HEAD. Coloured terra-cotta, of a saint or martyr, with glass eyes; adapted to be fastened to a draped lay figure. *Spanish.* 17th centy. H. 7 in., W. 5½ in. Bought, 4l.

176.-'64.

MODELS. In red wax on brass. A collection of sixty-three, intended as designs for ormolu decorations of furniture. *Spanish.* Latter half of 18th centy. L. varying from 18½ in. to 1½ in., W. from 4 in. to 1½ in. Bought, 3l. 4s.

405 to 464.-'64.

MOULDING. A fragment. Terra-cotta, ornamented with fluting and Arabic inscriptions, apparently from the Alhambra. *Spanish (Moorish).* 15th centy. 4½ in. by 3½ in. Given by the Rev. Greville J. Chester. 496.-'65.

PANEL. Terra-cotta, in relief, painted; the Virgin and the Dead Saviour. A pietà: in a wood frame, painted with sacred inscriptions. *Spanish.* Late 16th or early 17th centy. H. 17 in., W. 22 in. Bought, 4l.

91.-'64.

PANEL. Alabaster, carved in relief with a group said to represent Saint Rosa of Lima kneeling before our Saviour, the Virgin, and St. Joseph; above is the Almighty Father and angels. *Spanish.* 17th centy. H. 8½ in., W. 6½ in. Given by the Rev. A. Cazenove.

8365.-'63.

RECESS OR CUPBOARD. In two compartments, with two rows of shelves. Stucco, decorated with arabesque ornament and inscriptions in the style peculiar to Spain in the middle ages, and called "mudejar." Above the lower row of arches in the interior are the Spanish words, in Gothic letters—† Dios : te : salve : estrella : de : la : mannana : melezina : de : los : peccadores : reina : (Hail! morning star; medicine of sinners; queen), and on the upper band is an Arabic inscription, repeated several times, in African characters—El youmnu wa-l-ikbal (Felicity and Fortune). An incomplete Latin inscription, in Gothic letters, is on the band surrounding the exterior arch. This "Alhacena," or cupboard, was in the court of an old house at Toledo, known as the "Casa de la Parra," and is mentioned in the local guide-books as the "Botica de los Templarios," (the Templars' Dispensary), probably because the Templars occupied the parish of St. Michael in which the house stands. It is not improbable that it was built for some apothecary to keep his medicines in. *Spanish (Toledo).* 14th centy. H. , W. ,

Depth, . Bought, 10l. 10s. 1764.-'71.

STATUETTE. Painted terra-cotta. The Virgin of the Immaculate Conception. By Risueño of Granada. *Spanish.* Second half of 16th centy. H. 19 in., W. 6 in. Bought

- STATUETTE. Painted terra-cotta. St. Joseph, with the infant Saviour asleep in his arms. *Spanish*. School of Alonso Cano. About 1670. H. 20 in., W. 12½ in. Bought, 4*l.* 8*s.* 5*d.* 313.-'64.
- STATUETTE. Painted terra-cotta. The infant Saviour standing on clouds. *Spanish*. School of Alonso Cano. Second half of 17th centy. H. 5½ in., W. 2¾ in. Bought, 1*l.* 1*s.* 319.-'64.
- STATUETTE. Painted terra-cotta. A Carmelite nun. *Spanish*. 17th or early 18th centy. H. 18 in., W. 5¼ in. Bought, 6*l.* 16*s.* 10*d.* 105.-'64.
- STATUETTE. Painted terra-cotta. A Spanish shepherd boy; signed by Leon, a celebrated modeller in this style. *Spanish*. Early 19th centy. H. 7½ in. Bought, 4*s.* 2*d.* 325.-'66.
- STUCCO WORK, Fragment, from the Alhambra. *Spanish* (*Moorish*). 14th or 15th centy. 11½ in. by 7¼ in. Bought. (Bandinel Collⁿ) 1009.-'53.
- STUCCO WORK, Fragment, from the Alhambra. *Spanish* (*Moorish*). 14th or 15th centy. 12 in. by 7¾ in. Bought. (Bandinel Collⁿ) 1105.-'53.

SECTION II.

CARVINGS IN IVORY.

BOX. Carved ivory, cylindrical, with conical top, ornamented with eagles, &c., all of pierced work; round the edge is an Arabic inscription which has been translated: "A favour of God to the servant of God al Hakem al Mostanser Billah, Commander of the Faithful." This was an Ommayade Kaliph of Spain who reigned at Cordova 961-976. *Spanish* (*Moorish*). Probably contemporary. H. 3 in., diam. 4 in. Bought, 112*l.*

217.-'65.

BOX. Ivory, oblong, carved with foliage and Cufic inscriptions, the hinges and clasp of chased silver inlaid with niello. *Spanish* (*Moorish*). 10th or 11th centy. H. 1¾ in., L. 3¾ in., W. 2¾ in. Bought, 20*l.* 301.-'66.

In the inscriptions mention is made of Abd-er-Rahman, probably the third Kaliph of Cordova, who first used the title of Emir-el-Mumenin, with the formula "God have mercy on him and grant him his favour." Another formula denotes that Abd-er-Rahman (970 A.D.) was dead when this inscription was written.

- BOX.** Oblong, with sloped lid, formed of ivory encrusted on wood, and ornamented with gilt geometric rosettes and part of an inscription in African characters, now illegible. *Southern Spanish*. 12th or 13th centy. H. 3 in., L. 3½ in., W. 2½ in. Bought, 1l. 18s. 9d. 11.-'66.
- CASKET.** Ivory, oblong, with sloped lid; the panels carved with foliage and animals, mounted in chased silver of 17th century work. *Spanish* (?). 10th or 11th centy. H. 10¾ in., L. 10¾ in., W. 6¾ in. Bought, 126l. 6s. 3d. 10.-'66.
- CASKET.** Ivory, with lock-plate, ring, and angle clamps of gilt metal engraved with arabesques. *Spanish* (?). 14th or 15th centy. H. 3 in., L. 6 in., W. 4½ in. Bought, 1l. 1s. 32l.-'64.
- MEDALLION.** Elliptic, carved ivory in silver frame; on one side St. Anthony, on the other St. Francis. *Spanish*. 17th centy. 2½ in. by 1¾ in. Bought, 1l. 4s. 168.-'64.
- PLAQUE.** Ivory, carved in high relief, and sunk within the thickness of the tusk, representing St. Francis translated to Heaven. Ascribed to Alonso Cano. *Spanish*. First half of 17th centy. 9 in. by 5½ in. Bought, 36l. 16s. 8d. 303.-'66.
- STATUETTE.** Ivory. A bishop; on the base is the name Sarasinus. *Spanish (Philippine Islands)*. 17th centy. H. 17½ in., W. 5½ in. Bought, 32l. 19s. 2d. 9069.-'63.
- Probably for S. Erasmus. St. Erasmus was a bishop of the time of Dioclesian. (304 A.D.).
- STATUETTE.** Ivory; the Virgin seated in the attitude of grief; "la Virgen de las Angustias;" part of a group of the Descent from the Cross. *Spanish*. 17th or early 18th centy. H. 3 in., W. 2½ in. Bought, 1l. 174.-'64.
- STATUETTE.** Ivory; the Virgin of the Immaculate Conception. *Spanish (Philippine Islands)*. 17th or early 18th centy. H. 10½ in., W. 4½ in. Bought, 10l. 183.-'64.
- TRIPTYCH.** Carved ivory. In the centre are the attributes of the Virgin on scrolls; on the wings are four figures of saints. *Spanish (Valencian)*. 17th centy. H. 5½ in., W. 7 in. Bought, 2l. 99.-'64.

The inscriptions on the scrolls are as follows :—

Electatus.	Ortus conclus. Timelum Dei.
Tota pulchra est amica mea et macula non est in te.	Pulchra ut luna.
Porta cœli.	Stella maris.
Sic ut lilium.	Scala cœli.
Speculum sin.	Quasi cipressum.
Oliva speciosa.	Planta Sionum.
Puteus aquarum.	Fons ortorum.
	Civitas Dei. Turris David.

SECTION III.

WOODWORK,—FURNITURE AND CARVINGS.

BOX. Oblong, with sloped lid. Boxwood, with brass mountings. The panels carved with foliage and circular ornaments. *Spanish*. 12th centy. H. $2\frac{1}{4}$ in., L. $4\frac{1}{8}$ in., W. $2\frac{5}{8}$ in. Bought, 1l. 12.-'66.

BUST. Carved and painted wood; "la Virgen de los Dolores." Probably the work of Montañés. *Spanish*. 17th centy. H. $16\frac{1}{4}$ in., W. $19\frac{1}{4}$ in. Bought, 4l. 1284.-'71.

CABINET. Walnut wood, in two parts, the upper with falling front, ornamented with pierced iron plates, the interior containing a central door of architectural design, concealing nine inner drawers, and twelve other drawers, the fronts of which are arcaded and decorated with raised diaper ornament of ivory, panelled in Moresque style, coloured and gilt, after the manner known as "Vargueño" (from the village of Vargas, in the province of Toledo); the lock, handles, and clamps of wrought and pierced iron. The lower part, with a cupboard and two drawers, is carved in a similar way. *Spanish (Vargas)*. 16th centy. Upper part, H. 2 ft. 2 in., L. 3 ft. 7 in., W. $17\frac{3}{8}$ in. Lower part, H. 2 ft. $7\frac{1}{4}$ in., L. 3 ft. $7\frac{1}{2}$ in. W. $17\frac{1}{2}$ in. Bought, 20l. 1073, 1073a.-'71.

CABINET ON STAND. Walnut wood, inlaid and mounted in metal; with falling front and drawers. The interior is ornamented with ebony and ivory in allegoric figures. *Spanish*. Dated 1621. H. 4 ft. $10\frac{1}{2}$ in., L. 3 ft. 11 in., W. 1 ft. $6\frac{1}{4}$ in. Bought, 70l. 340, 340a.-'66.

The exterior of this cabinet, and the table on which it stands, is the work of the middle of the last century. Probably an arrangement of the interior and older part.

CABINET. Walnut wood, with falling front; the lock plate, angle clasps, &c. of openwork gilt iron. The interior drawers are decorated with marquetry and ivory. *Spanish*. First half of 17th centy. H. 2 ft. $6\frac{1}{2}$ in., L. 3 ft. 10 in., W. 1 ft. 6 in. Bought, 26l. 6s. 4d. 244.-'64.

This is the upper part of a cabinet called in Spain "Vargueño," from having been generally made at a town called Vargas in the province of Toledo. The lower part is wanting.

COFFER. Marquetry of stained woods on satin wood panels inlaid with birds and plants. *Spanish.* 17th centy.
H. 16 in., L. 17½ in., W. 11½ in. Bought, 8*l.* 2785.-'56.
Probably an imitation of Flemish work of the same kind.

CRUCIFIX. Carved and painted wood. *Spanish.* School of Alonso Cano of Granada. First half of 17th centy.
H. 3 ft., W. 18½ in. Bought, 25*l.* 5*s.* 3*d.* 323.-'64.

CRUCIFIX. Boxwood figure on ebony, in the style of Alonso Cano. *Spanish* (?). 17th centy. H. of figure 14¼ in., W. 11 in. Bought (Pourtales Colln.), 9*l.* 4*s.* 63.-'65.

The style of this object is like that of Alonso Cano, and it may have been made by him, although at Granada, where the principal specimens of his sculpture are to be seen, there are none which are unpainted.

GUITAR. Rosewood back, inlaid with lighter woods in radiating and zig-zag lines, and diaper pattern with inscription D RAFAEL VALLEJO ME HIZO EN BAZA, 1789; the sounding board of pine, with the Royal Arms of Spain, and floral ornament inlaid in rosewood, and with inscription SOY DEL REY DON CARLOS IIII Q^e D^s G^o M^a A^s (i.e. Que Dios guarde muchos años). Made for Charles IV. of Spain. *Spanish.* 18th centy. L. 3 ft. 2 in., W. 11¾ in. Bought, 5*l.* 389.-'71.

HEAD or MASK of a SAINT. Carved wood, a fragment of a statue, small life size, style of Alonso Berruguete. *Spanish.* About 1560. H. 13 in., W. 6 in. Bought, 4*l.* 92.-'64.

MODEL of a chair. In walnut wood; the seat and back covered with silk damask; probably used in a group of clothed statuary. *Spanish.* 17th centy. H. 10½ in. W. 9½ in. Bought, 6*s.* 3*d.* 242.-'64.

PANEL. Walnut wood; carved with an armorial shield, surmounted by a bishop's hat. *Spanish.* About 1500-20. H. 1 ft. 10 in., W. 1 ft. 3 in. Bought, 1*l.* 8*s.* 245.-'64.

PANEL. Walnut-wood; carved with an armorial shield, surmounted by a bishop's hat. *Spanish.* About 1500-20. H. 1 ft. 10 in., W. 1 ft. 3 in. Bought, 1*l.* 8*s.* 246.-'64.

PANEL. Carved and painted wood; the Deposition from the Cross; (part of a predella). *Spanish.* About 1570. H. 1 ft., L. 2 ft. 6 in. Bought, 3*l.* 3*s.* 2*d.* 106.-'64.

PLAQUE. Boxwood; carved in relief with the Virgin and Child enthroned; the Virgin crowning a female Saint with flowers. *Spanish.* Early 17th centy. H. 5½ in., W. 3½ in. Bought, 1*l.* 12*s.* 89.-'64.

REEL, DISTAFF, WINDER, and two SPINDLES. Walnut wood, turned and carved, with boxwood collars and carved ivory studs. *Spanish (Philippine Islands)*. 18th centy. Reel, H. 3 ft. 6 in.; Distaff, L. 1 ft. 6 in.; Winder, L. 2 ft. 7 in.; Spindles, L. 14 in. and 11 in. Bought, 2*l.* 14*s.* 7*d.* 304 to 304*d.*—'66.

STATUETTE. Wood, painted and gilt. A saint; portion of a well-known altar piece at Valladolid. *Spanish*. 1550 to 1600. H. 2 ft. 9 in., W. 15½ in. Bought, 5*l.* 5*s.* 3*d.* 249.—'64.

STATUETTE. Boxwood. A saint holding a book. *Spanish*. About 1570. H. 10 in., W. 4½ in. Bought, 4*l.* 4*s.* 2*d.* 165.—'64.

STATUETTE. Painted wood. St. Sebastian. *Spanish*. Early 17th centy. H. 8 in., W. 5 in. Bought, 4*l.* 175.—'64.

STATUETTE. Painted wood. Standing figure of the Virgin with Infant Saviour. *Spanish*. About 1640. H. 7½ in., W. 3½ in. Bought, 2*l.* 16*s.* 172.—'64.

STATUETTE. Painted wood. The Infant St. John the Baptist with the lamb. *Spanish*. First half of 17th centy. H. 11 in., W. 6½ in. Bought, 7*l.* 18*s.* 171.—'64.

STATUETTE. Painted wood. The Infant St. John. *Spanish*. 17th centy. H. 21 in., W. 8½ in. Bought, 1*l.* 13*s.* 8*d.* 104.—'64.

STATUETTE. Painted wood. The dead Christ laid on a bier. *Spanish*. 17th centy. H. 2½ in., L. 8½ in. Bought, 1*l.* 7*s.* 167.—'64.

STATUETTE. Box or pear wood. The Virgin and Child. *Spanish*. 17th centy. H. 2½ in., W. 1½ in. Bought, 1*l.* 5*s.* 322.—'64.

STATUETTE. Boxwood. The Virgin with the Infant Saviour. On the base is an escutcheon containing the monogram of Jesus, Maria, and Joseph. *Spanish*. 17th centy. H. 14 in. W. 4½ in. Bought, 8*l.* 600.—'64.

STATUETTE. Wood, carved and painted; a Franciscan friar, after a statuette by Alonso Cano in the Cathedral of Toledo. *Spanish*. 17th centy. H. 19½ in. Bought, 3*l.* 13*s.* 6*d.* 331.—'66.

STATUETTE. Painted wood. St. Francis Xavier. *Spanish*. 17th or early 18th centy. H. 22 in., W. 8½ in. Bought, 3*l.* 19*s.* 107.—'64.

STATUETTE. Painted wood. Our Saviour bearing his Cross. *Spanish*. By Carnicer of Salamanca. About 1730—50. H. 2 ft. 6 in., L. 3 ft. 3 in., W. 14½ in. Bought, 31*l.* 11*s.* 6*d.* 102.—'64.

TABLE. Mahogany, ornamented with gilt metal masks and festoons, the top formed of Sicilian alabaster ; presented by Ferdinand VII. of Spain to the Marqués de Altamira. *Spanish*. Latter part of 18th centy. H. 2 ft. 10 in., L. 3 ft. 9½ in., W. 2 ft. 4½ in. Bought, 16l. 16s. 8d.
306.-'66.

SECTION IV.

METAL WORK, INCLUDING WEAPONS.

BOSS or NAIL HEAD. Wrought iron, ornamented ; from a door in the city of Toledo. *Spanish*. 15th or 16th centy. Diam. 3½ in. Bought, 3s. 5d. 309.-'66.

BOSS or NAIL HEAD. Wrought iron, ornamented ; from a door in the city of Toledo. *Spanish*. 15th or 16th centy. Diam. 3½ in. Bought, 3s. 5d. 310.-'66.

BOSS or NAIL HEAD. Wrought iron, ornamented ; from a door in the city of Toledo. *Spanish*. 15th or 16th centy. Diam. 3½ in. Bought, 3s. 5d. 311.-'66.

BOSS or NAIL HEAD. Wrought iron, ornamented ; from a door in the city of Toledo. *Spanish*. 15th or 16th centy. Diam. 3½ in. Bought, 3s. 5d. 312.-'66.

BOSS or NAIL HEAD. Wrought iron, ornamented ; from a door in the city of Toledo. *Spanish*. 15th or 16th centy. Diam. 3½ in. Bought, 3s. 5d. 313.-'66.

BOSS or NAIL HEAD. Wrought iron, ornamented ; from a door in the city of Toledo. *Spanish*. 15th or 16th centy. Diam. 3½ in. Bought, 3s. 5d. 314.-'66.

BOSS or NAIL HEAD. Wrought iron, ornamented ; from a door in the city of Toledo. *Spanish*. 15th or 16th centy. Diam. 4 in. Bought, 3s. 5d. 315.-'66.

BOSS or NAIL HEAD. Wrought iron, ornamented ; from a door in the city of Toledo. *Spanish*. 15th or 16th centy. Diam. 4 in. Bought, 3s. 5d. 316.-'66.

BOSSES (seven). Iron. Round, with surface ornamentation (one has been converted into a ladle). *Spanish (Toledo)*. Various dimensions. Bought, 18d. each. 301 to 301f.-'70.

BOSSES (two). Iron, Square, of foliated form. *Spanish (Toledo)*. Bought, 18d. each. 302, 302a.-'70

- CASKET.** Oblong, with arched top. Steel, damascened with gold and silver. Modern *Spanish*. By Placido Zuloaga, of Madrid. H. 6 in., L. 8 in., W. $4\frac{1}{2}$ in. Bought, 15*l.* 15*s.* 7*d.* 324.-'66.
- COMPASS and SUN DIAL.** An azimuth compass, oblong, gilt metal, with lists of Spanish and Italian seaports chased on the covers, and a shield of arms inside. Square, W. $1\frac{1}{2}$ in. *Spanish*. Dated 1596. Bought, 4*l.* 438.-'65.
- DAGGER.** Steel, the hilt and mountings of the sheath chiselled, parcel gilt. *Spanish*. 18th centy. L. 15 in. Bought (Bernal coll.), 21*l.* 2238.-'55.
- MONSTRANCE.** Gilt metal; an architectural shrine, decorated with strap and cartouche work, columns, arcades, &c., in style of the Renaissance. *Spanish*. Dated 1537. H. 21 in., diam. $8\frac{1}{2}$ in. Bought, 60*l.* 4310.-'57.
- MONSTRANCE.** Gilt metal. On an ornamented stem with knob stands a triangular shrine supported on dwarf columns with kneeling angels, above which is a smaller shrine surmounted by a crucifix. *Spanish*. About 1560. H. $19\frac{1}{2}$ in., W. $8\frac{1}{2}$ in. Bought, 8*l.* 190.-'66.
- NAILS (four).** Iron, with square and conical cut heads. *Spanish (Toledo)*. Bought, 1*s.* 303 to 303*c.*-70.
- PLAQUE or DEVOTIONAL TABLET.** Gilt metal; of architectural design, in two compartments, with appliqué figures in silver, parcel-gilt; in the lower compartment is the Nativity, in the upper are two standing angels. *Spanish*. About 1550. H. $6\frac{1}{2}$ in., W. $4\frac{1}{2}$ in. Bought, 6*l.* 1192.-'64.
- POWDER FLASK and CASE.** Steel, chased with figure subjects, &c., and damascened with gold. *Spanish*, modern (by Placido Zuloaga, of Madrid). Flask, 4 in. by $1\frac{1}{2}$ in.; Case, H. $2\frac{1}{2}$ in., W. 5 in. by $3\frac{1}{2}$ in. Bought (Paris Exhibition, 1855), 20*l.* 2655.-'56.
- RAPIER.** The hilt of steel, with the legend of St. Hubert and other ornaments in high relief; *French* or *Milanese* work. On the blade is the maker's name in openwork, "Francisco Ruiz en Toledo." *Spanish*, 16th centy. L. of blade 3 ft. 4 in., L. of hilt, 8 in. Given by the Earl of Ellenborough. 626.-'68.
- In the "Plazo Universal de Ciencias, etc.," by Suarez de Figueroa (Madrid, 1617: in 4°.) mention is made of Francisco Ruiz of Toledo, called "el viejo," as still alive, and a manufacturer of swords at Toledo.
- RAPIER.** Steel, with fluted and pierced cup hilt and cross guard; the hilt *Spanish*, 17th centy.; the blade probably *German*; the cross and top of inferior work and later date. L. 4 ft. 4 in. Bought (Bernal coll.), 11*l.* 10*s.* 2214.-'55.

RAPIER. Steel, with perforated hilt; the word **CAINO** (probably the termination of a Spanish word) is inscribed on the blade under the hilt. *Spanish*. 17th cent. L. 4 ft. 1 in. Bought (Bernal coll.), 7l. 15s.

2215a.-'55.

STATUETTE. Bronze. St. Jerome kneeling; resembling the statue by Torrigiano at Seville. *Spanish*. 16th cent? H. 1 ft. 5½ in., W. 1 ft. 5 in. Bought, 20l.

251.-'64.

SECTION V.

GOLDSMITH'S AND SILVERSMITH'S WORK, INCLUDING PERSONAL ORNAMENTS.

BADGE. Brass openwork, gilt and enamelled, rectangular; in the centre the letters **A** and **M** as a monogram, crowned with palm branches on each side. *Spanish (Cordova)*. End of 16th cent. H. 2⅞ in., W. 2½ in. Bought, 5s.

1166.-'71.

BADGE. Enamelled gold, circular, with borders of coloured flowers surrounding on one side a white Maltese cross, on the other the Holy Family with the infant St. John. *Spanish*. 17th cent. Diam. 2½ in. Bought, 55l.

1285.-'71.

BADGE or JEWEL of the order of Santiago; a cross of rubies suspended from a heart, ornamented with emeralds and diamonds. *Spanish or Portuguese*. 18th cent. L. 1½ in. Bought, 3l.

22.-'66.

BADGE. Silver, repoussé with a cross and stars, crowned; a badge of the order of the "Virgen del Carmen," worn on the arm by females who devote themselves for life, or a shorter period, to the service of the Virgin. *Spanish (Cordova)*. 1865-70. H. ¾ in. Given by Señor Vasquez.

1088.-'71.

BADGE. Silver, repoussé with a heart pierced, burning, and crowned; a badge of the order of the "Virgen de los Dolores," worn on the arm by females who devote themselves for life, or a shorter period, to the service of the Virgin. *Spanish (Cordova)*. 1865-70. W. ¾ in. Given by Señor Vasquez.

1089.-'71.

BADGE. See also **MEDALLION**.

BASKET. Silver filigree openwork. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{3}{8}$ in. Bought, 2s. 6d. 1130.-'71.

BENITIER, or HOLY-WATER VESSEL. "Pila de agua bendita." Silver, repoussé, with an enamelled plaque representing the Virgin of Montserrat inserted in the back. *Spanish (Barcelona)*. 18th centy. H. $5\frac{7}{8}$ in., W. $3\frac{5}{8}$ in. Bought, 2l. 1s. 8d. 1233.-'71.

BOX. Elliptic. Silver-gilt beaten work; with enamel plaques of flowers on white ground. *Spanish (Catalonian)*. Latter part of 17th centy. H. 1 in., L. $2\frac{1}{2}$ in., W. 2 in. Bought, 4l. 297.-'66.

BOX. Silver-gilt, circular, fluted in six compartments; in the lid is a gold enamelled plaque apparently representing Hercules overcoming the lion. *Spanish (Barcelona)*. 17th centy.? H. $1\frac{1}{8}$ in., diam. $2\frac{1}{8}$ in. Bought, 5l. 1087.-'71.

BRACELET (?), portion of. Silver-gilt, formed of seven alternate oval and rectangular plaques, with impressed pattern and applied filigree and bossed ornament; of the central settings of stone or glass three only remain. Found, with other objects, in an earthen pot in Murcia. *Hispano-Arab*. Latter half of the 11th centy. L. of oval plaques, $1\frac{5}{16}$ in.; W. $1\frac{1}{4}$ in. L. of other plaques, $\frac{1}{8}$ in.; W. $\frac{5}{8}$ in. Bought, 4l. 5s. 1455.-'70.

BRACELET. "Pulsera." Silver filigree openwork, formed of six flowers. *Spanish (Cordova)*. 1865-70. L. $7\frac{3}{8}$ in. Bought, 1l. 17s. 6d. 1160.-'71.

BREAST ORNAMENT. Gold; open-work scroll pattern, with five bosses and seven small pendants (one missing), set with rose diamonds; at the back two hooks. From the Treasury of the Virgen del Pilar, Saragossa, to which it was presented by the Marquesa de la Puebla. *Spanish*. 17th centy. W. $5\frac{1}{4}$ in., $3\frac{3}{4}$ in. deep. Bought, 53l. 11s. 320.-'70.

BREAST ORNAMENT. Gold scroll openwork, with enamelled flowers, and one large with six small pendants, set with emeralds; the back engraved, with hook. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. End of 17th centy. W. $5\frac{3}{4}$ in., L. $4\frac{3}{8}$ in. Bought, 100l. 16s. 325.-'70.

BREAST ORNAMENT WITH PENDENT CROSSES. Silver-gilt open-work, the crosses rayed, with raised collets set with green pastes. Worn by the peasantry of Valencia. *Spanish (Valencian)*. 19th centy. L. $6\frac{1}{4}$ in., greatest W. $2\frac{1}{2}$ in. Bought, 10s. 111.-'70.

- BROOCH or JEWEL.** Glass upon wire, of irregular shape with spikes round the outline; gilt, and ornamented with pieces of looking-glass. *Spanish (Barcelona)*. 17th centy. ? W. $2\frac{1}{2}$ in. Bought, 4s. 2d. 1086.-71.
- BROOCH "Broche."** Gold; in the centre an oval blue paste with gold flower, surrounded by openwork sprays set with emeralds. *Spanish*. 18th centy. L. 2 in. Bought, 2l. 18s. 6d. 238.-64.
- BROOCH "Broche."** Openwork leaves and flowers set with garnets. *Spanish*. About 1800. L. 2 in. Bought, 1l. 13s. 8d. 240.-64.
- BROOCH "Broche."** Gold, with raised flowers and five pendants set with seed pearls. *Spanish (Balearic Islands)*. 1870. Diam. 1 in. Bought, 1l. 0s. 10d. 115.-70.
- BROOCH "Broche, or alfiler de pecho."** Silver-gilt filigree and pierced openwork, with two pendants, ornamented with raised studs. *Spanish (Murcia)*. 1865-70. $2\frac{1}{8}$ in. by $\frac{7}{16}$ in. Bought, 10s. 714.-70.
- BROOCH "Broche."** Gilt metal filigree openwork, in form of three interlaced circles with small pendants. *Spanish (Cordova)*. 1865-70. W. 2 in. Bought, 4s. 1094.-71.
- BROOCH "Broche."** Silver, the border filigree, the centre with a pierced heart, crowned. *Spanish (Cordova)*. 1865-70. W. $1\frac{3}{4}$ in. Bought, 2s. 11d. 1095.-71.
- BROOCH "Broche."** Gilt metal, oval, with foliated points. *Spanish (Cordova)*. 1865-70. W. 2 in. Bought, 7s. 6d. 1099.-71.
- BROOCH "Broche."** Silver-gilt; in the centre a pierced and flaming heart, the symbol of our Lady of Dolours. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 1s. 8d. 1121.-71.
- BROOCH "Alfiler de pecho."** Silver granulated openwork, with three pendants. *Spanish (Cordova)*. 1865-70. Diam. $\frac{9}{10}$ in. Bought, 3s. 4d. 1122.-71.
- BROOCH "Alfiler de pecho."** "Alfiler de pecho." Silver filigree openwork, in form of flowers, with chain and three pendants. *Spanish (Cordova)*. 1865-70. L. 2 in. Bought, 10s. 5d. 1161.-71.
- BROOCH "Alfiler de pecho."** Silver filigree openwork, with three pendants. *Spanish (Cordova)*. 1865-70. W. $1\frac{1}{2}$ in. Bought, 7s. 6d. 1183.-71.
- BUCKLES, a pair.** "Hebilla." Worn on the arm. Silver, oblong, chased, and faceted. *Spanish (Barcelona)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 9s. 7d. the pair. 1255, 1256a.-71

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- BUCKLES, a pair. "Hebilla." Worn on the arm. Silver, rectangular, chased, and facettèd. *Spanish (Barcelona)*. 1865-70. L. $2\frac{1}{4}$ in. Bought, 9s. 5d. the pair.
1256, 1256a.-71.
- BUCKLES, a pair. "Hebilla." Worn on the arm. Silver, oblong, chased, and facettèd. *Spanish (Barcelona)*. 1865-70. L. $1\frac{9}{10}$ in. Bought, 8s. 4d. the pair.
1257, 1257a.-71.
- BUCKLES, a pair. "Hebilla." Shoe buckle. Silver, circular, facettèd. *Spanish (Barcelona)*. 1865-70. Diam. $1\frac{1}{10}$ in. Bought, 2s. 9d. the pair. 1258, 1258a.-71.
- BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $3\frac{3}{4}$ in.; W. of cross bar, 2 in. Bought 1l. 8s. 10d. 731 to 731e.-70.
- BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $3\frac{3}{4}$ in.; W. of cross bar, $1\frac{3}{4}$ in. Bought, 1l. 1s. 3d. 732 to 732e.-70.
- BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $2\frac{7}{8}$ in.; W. of cross bar $1\frac{1}{2}$ in. Bought, 15s. 3d. 733 to 733e.-70.
- BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $2\frac{3}{4}$ in.; W. of cross bar $1\frac{1}{2}$ in. Bought, 11s. 2d. 734 to 734e.-70.
- BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $1\frac{1}{2}$ in.; W. of cross bar $1\frac{1}{2}$ in. Bought, 6s. 735 to 735e.-70.
- BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $1\frac{1}{2}$ in.; W. of cross bar 1 in. Bought, 5s. 736 to 736e.-70.
- BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $1\frac{1}{4}$ in.; W. of cross bar $\frac{7}{8}$ in. Bought, 2s. 5d. 737 to 737e.-70.
- BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $1\frac{1}{2}$ in.; W. of cross bar $\frac{3}{4}$ in. Bought, 2s. 5d. 738 to 738e.-70.

BUTTONS, "Botones de muleta," six. Silver openwork with beaded ornament, and link with fastening. *Spanish (Murcia)*. 1865-70. L. $1\frac{1}{2}$ in.; W. of cross bar $\frac{3}{4}$ in. Bought, 1s. 6d. 739 to 739e.-70.

CASE FOR THE GOSPELS. "Bolsa de los Evangelios." The cover of silver filigree openwork, backed by gilt foil, with bells attached and chain for suspension. Worn by infants on the occasion of baptism. *Spanish (Valencia)*. 1865-70. L., including chain and pendant, $10\frac{1}{2}$ in.; W., including pendant, $4\frac{1}{2}$ in. Bought, 2l. 695.-70.

CASE FOR THE GOSPELS. "Bolsa de los Evangelios." Silver, vase-shaped and flattened, repoussé with flowers. *Spanish (Cordova)*. 1865-70. H. $3\frac{1}{2}$ in.; W. $3\frac{1}{2}$ in. Bought, 8s. 4d. 1100.-71.

CASE FOR THE GOSPELS. "Bolsa de los Evangelios." Silver filigree openwork, surmounted by a crown, in the shape of the shield of the Carmen. *Spanish (Cordova)*. 19th cent. H. 4 in., W. 2 in. Bought, 5s. 1126.-71.

CASE FOR THE GOSPELS. "Bolsa de los Evangelios." Silver, diamond-shaped and repoussé, with floriated corners. *Spanish (Cordova)*. 1865-70. H. 3 in., W. $2\frac{3}{4}$ in. Bought, 4s. 2d. 1128.-71.

CENSER, MODEL OF A. Silver filigree openwork, with chains. *Spanish (Seville)*. 1865-70. Total L. $5\frac{1}{2}$ in. Bought, 8s. 4d. 1222.-71.

CHAIN. Silver parcel-gilt, of alternate open and oval and rosette links. *Spanish (Toledo)*. 18th cent. ? L. $21\frac{3}{4}$ in. Bought, 1l. 1230.-71.

CHAIN. Silver-gilt filigree openwork beads, with bar and fastener. *Spanish (Cordova)*. 1865-70. L. 14 in. Bought, 9s. 7d. 1197.-71.

CHALICE. Silver-gilt, ornamented with foliated scroll work and half figures of saints, beaten and chiselled. *Spanish*. Marked ESTORGA. About 1540. H. $9\frac{1}{4}$ in., W. $6\frac{3}{4}$ in. Bought, 25l. 13s. 302.-66.

CHÂTELAIN. Silver, the hook pierced and chased, with chains sustaining a pair of scissors with sheath. *Spanish (Valencia)*. 1865-70. L., including chain, 21 in. Bought, 1l. 8s. 686.-70.

CHÂTELAIN. Silver, the hook pierced and chased, with chains sustaining a pair of scissors. *Spanish (Valencia)*. 1865-70. L., including chain, 1 ft. $8\frac{3}{4}$ in. Bought, 1l. 687.-70.

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- CHÂTELAINE. Silver, the chain of plain links, the hook out in diamond shape, engraved and facettèd. *Spanish (Barcelona)*. 1865-70. L. including hook, 2 ft. 1½ in. Bought, 19s. 9d. 1259.-'71.
- CHILD'S BAUBLE. "Sonajero." Silver, in form of a winged figure blowing a horn, with chain and three bells. *Spanish (Cordova)*. 1865-70. L. 1⁹/₁₆ in. Bought, 3s. 4d. 1125.-'71.
- CHILD'S BAUBLE. "Cascabelera." Silver, a circlet with seven bells. *Spanish (Toledo)*. 1865-70. L. 3¼ in. Bought, 16s. 8d. 1225.-'71.
- CHILD'S BAUBLE. India-rubber, capped with a silver head and bells. *Spanish (Barcelona)*. 1865-70. L. 4 in. Bought, 1s. 3d. 1238.-'71.
- CIGAR CASE. "Petaca." Silver, cylindrical, covered with filigree. *Spanish (Cordova)*. 1865-70. H. 3³/₈ in., diam. 2¹/₁₆ in. Bought, 2l. 10s. 1159.-'71.
- COINS, ten. Silver, of Al Hakem II. and Hischem II., caliphs of Cordova; pierced for suspension as ornaments. Found, with other objects, in an earthen pot in Murcia. *Hispano-Arab*. Latter half of the 10th centy. Various dimensions. Bought, 15s. 1448 to 1448i.-'70.
- COMB. "Peina." Silver, engraved. *Spanish (Murcia)*. 1865-70. 5½ in. by 2¼ in. Bought, 10s. 698.-'70.
- COMB. "Peina." Silver, gilt and engraved. *Spanish (Valencia)*. 1865-70. 6½ in. by 3¼ in. Bought, 12s. 683.-'70.
- COMB. Silver, engraved; used only by gypsies. *Spanish (Cordova)*. 1865-70. L. 4½ in., W. 1⁹/₁₆ in. Bought, 3s. 9d. 1107.-'71.
- COMBS. "Peineta." A pair. Silver, gilt and engraved. *Spanish (Valencia)*. 1865-70. 3¹/₁₆ in. by 1½ in. Bought, 8s. the pair. 684, 684a.-'70.
- CROSS or CRUCIFIX. Gold, ornamented with coloured enamels. A pectoral cross. *Spanish*. Middle of 16th centy. L. 3½ in., W. 2½ in. Bought, 18l. 309.-'67.
- CROSS, for processional use. Silver parcel-gilt, ornamented with foliage, statuettes of Saints, and the Evangelists with their emblems. Marked ^{NOE}_M. *Spanish*. About 1560. H. 3 ft. 2¼ in., W. 1 ft. 8 in. Bought, 210l. 10s. 5d. 305.-'66.
- CROSS. Gold. A pectoral cross, set with diamonds upon white champlevé enamel, containing relics beneath a crystal plate. *Spanish*. Late 16th centy. 3 in. by 2 in. Bought, 22l. 299.-'66.

CROSS. Rock crystal mounted in enamelled gold ; a pectoral cross, with medallions containing relics. *Spanish.*

About 1600. H. $3\frac{1}{2}$ in., W. $2\frac{3}{8}$ in. Bought, 28*l.* 330.-'64.

CROSS. Bronze gilt, with two cross pieces, the head pierced for suspension ; engraved on one side with the figure of Our Saviour, on the other with that of the Virgin, each accompanied by an inscription. *Spanish.* 17th cent.

4 in. by 2 in. Bought, 10*s.* 293.-'66.

This cross is called in Spain a Cross of Caravaca. The inscriptions are "Domine memento mei," "Sin pecado original."

CROSS. Gold filigree. Standing on circular base of the same material ; within is a crucifix of ivory. *Spanish.* 17th cent. 4 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in. Bought, 7*l.* 298.-'66.

CROSS, PECTORAL. Enamelled gold, the extremities bearing fleurs-de-lys, set with amethysts. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish.* 17th cent. L. $2\frac{1}{2}$ in., W. $1\frac{1}{8}$ in. Bought, 9*l.* 9*s.* 344.-'70.

CROSS. Pendent cross, of silver filigree, rayed ; engraved "D. E., Burgos." *Spanish (Burgos).* 18th cent. L. 4 in., W. $2\frac{1}{2}$ in. Bought 8*s.* 114.-'70.

The inscription "De Burgos" alludes to the image of Our Lord upon the cross, which is a reproduction of the large one preserved in the Cathedral of Burgos, and means "Santo Cristo de Burgos."

CRUCIFIX. Silver-gilt, overlaid with filigree work. The figure imitated from a venerated image at Burgos. At the foot of the cross there is an inscription saying, "Està tocado à su original." "It has been touched by the sacred image." *Spanish.* 17th cent. H. $8\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. Bought, 4*l.* 98.-'64.

CRUCIFIX. Silver, with open limbs. *Spanish (Cordova).* 1865-70. L. $3\frac{7}{8}$ in. Bought, 5*s.* 10*d.* 1127.-'71.

EARRINGS, a pair. "Pendientes." Gold, formed of clusters of united circles and lozenges, with filigree bosses. Found in Murcia. *Hispano-Arab.* 13th cent. ? L. $1\frac{1}{2}$ in., W. $1\frac{1}{8}$ in. Bought, 8*l.* the pair. 1447, 1447*a.*-70.

EARRINGS, a pair. "Pendientes." Gold openwork branches, set with white crystals ; the mounting chased on the back. *Spanish.* 17th cent. L. $1\frac{1}{2}$ in., W. $1\frac{1}{8}$ in. Bought, 21*l.* the pair. 417, 417*a.*-69.

EARRINGS, a pair. "Pendientes." Chased gold set with diamonds ; pattern of three drops hanging from a spray. *Spanish.* First half of 18th cent. L. $1\frac{1}{8}$ in. Bought, 8*l.* 8*s.* 5*d.* the pair. 237, 237*a.*-64.

EARRINGS, a pair. "Pendientes." Gold, set with emeralds, traditional pattern. *Spanish.* Second half of 18th cent. L. $3\frac{1}{4}$ in. Bought, 3*l.* 3*s.* 2*d.* the pair. 332, 332*a.*-64.

- EARRINGS, a pair. "Pendientes." Gold, set with emeralds, traditional pattern. *Spanish*. Second half of 18th centy. L. $1\frac{1}{2}$ in. Bought, 1*l.* 17*s.* 10*d.* the pair. 333, 333*a.*-'64.
- EARRINGS, a pair. "Pendientes." Silver, set with imitation gems. *Spanish*. 18th centy. L. $1\frac{1}{2}$ in. Bought, 1*l.* 13*s.* 2*d.* the pair. 203, 203*a.*-'64.
- EARRINGS, a pair. "Pendientes." Silver openwork, set with crystals or glass pastes. *Spanish*. 18th centy. L. $2\frac{1}{2}$ in. Bought, 1*l.* 4*s.* the pair. 334, 334*a.*-'64.
- EARRING. Four jet beads. *Spanish*. 18th centy. L. $1\frac{1}{2}$ in. Given by the Rev. R. Brooke. 841-'64.
- EARRING. Four green paste beads. *Spanish*. 18th centy. L. 1 in. Given by the Rev. R. Brooke. 842-'64.
- EARRINGS, a pair. "Pendientes." Gold filigree set with seed pearls. *Spanish*. Early part of 19th centy. L. $2\frac{1}{2}$ in. Bought, 1*l.* 5*s.* 3*d.* the pair. 196, 196*a.*-'64.
- EARRINGS, a pair. "Pendientes." Silver, set with topazes and small diamonds. Modern *Spanish*. After traditional pattern. L. $2\frac{1}{2}$ in. Bought, 1*l.* 13*s.* the pair. 225, 225*a.*-'64.
- EARRINGS, a pair. "Pendientes." Silver-gilt, with three oval drops, set with emerald pastes. *Spanish*. 19th centy. L. $3\frac{1}{2}$ in. Bought, 16*s.* 10*d.* the pair. 231, 231*a.*-'64.
- EARRINGS, a pair. "Pendientes." Silver-gilt openwork, set with white pastes. Worn by the peasantry of Valencia. *Spanish* (*Valencian*). 19th centy. L. $3\frac{1}{2}$ in., greatest W. $1\frac{1}{2}$ in. Bought, 10*s.* the pair. 112, 112*a.*-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, the lower part of the hoop waved on one side, a pendent dove in the middle, and set with an emerald paste. *Spanish* (*Cordova*). 19th centy. Greatest diam. $1\frac{1}{8}$ in. Bought, 10*s.* 5*d.* the pair. 231, 231*a.*-'70.
- EARRINGS, a pair. "Pendientes." Silver openwork, in four pieces, set with rose diamonds. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. End of 17th centy. L. $3\frac{1}{8}$ in. Bought 19*l.* 19*s.* the pair. 323, 323*a.*-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt openwork, in two pieces with three pendants, set with white glass, *Spanish* (*Saragossa*). 1865-70. $2\frac{1}{2}$ in. by $2\frac{1}{8}$ in. Bought, 3*s.* 2*d.* the pair. 662, 662*a.*-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, in three pieces, pierced, and with raised bead ornament. *Spanish* (*Saragossa*). 1865-70. $2\frac{1}{2}$ in. by $\frac{3}{4}$ in. Bought, 3*s.* 2*d.* the pair. 663, 663*a.*-'70.

EARRINGS, a pair. "Pendientes." Silver, in two pieces, set with coloured glass. *Spanish (Saragossa)*. 1865-70. $2\frac{1}{4}$ in. by $\frac{7}{8}$ in. Bought, 3s. $2\frac{1}{2}$ d. the pair.

664, 664a.-70.

EARRINGS, a pair. "Pendientes." Silver-gilt, in three pieces, set with ruby-coloured glass. *Spanish (Saragossa)*. 1865-70. $2\frac{3}{8}$ in. by $\frac{7}{8}$ in. Bought, 3s. $2\frac{1}{2}$ d. the pair.

665, 665a.-70.

EARRINGS, a pair. "Pendientes." Silver, in two pieces, set with coloured glass. *Spanish (Saragossa)*. 1865-70. $1\frac{7}{8}$ in. by $1\frac{1}{8}$ in. Bought, 2s. the pair.

666, 666a.-70.

EARRINGS, a pair. "Pendientes." Silver openwork, with three pendants, set with coloured glass. *Spanish (Saragossa)*. 1865-70. $2\frac{1}{4}$ in. by $\frac{7}{8}$ in. Bought, 2s. the pair.

667, 667a.-70.

EARRINGS, a pair, "Pendientes." Silver-gilt, in two pieces, set with ruby-coloured glass. *Spanish (Saragossa)*. 1865-70. $1\frac{3}{4}$ in. by $\frac{7}{16}$ in. Bought, 2s. 5d. a pair.

668, 668a.-70.

EARRINGS, a pair. "Pendientes." Silver, in two pieces, set with green glass. *Spanish (Saragossa)*. 1865-70. $1\frac{1}{8}$ in. by $\frac{7}{16}$ in. Bought, $9\frac{1}{2}$ d. the pair.

669, 669a.-70.

EARRINGS, a pair. "Pendientes." Gilt metal, in three pieces, the upper wheel-shaped, the middle in form of a butterfly, the lower resembling an acorn. *Spanish (Saragossa)*. 1865-70. $3\frac{1}{4}$ in. by $1\frac{3}{16}$ in. Bought, 3s. $2\frac{1}{2}$ d. the pair.

674, 674a.-70.

EARRINGS, a pair. "Pendientes." Gilt metal, in three pieces, set with white glass. *Spanish (Saragossa)*. 1865-70. $2\frac{5}{16}$ in. by $1\frac{1}{8}$ in. Bought, 2s. 5d. the pair.

675, 675a.-70.

EARRINGS, a pair. "Pendientes." Gilt metal, in three pieces, the lower acorn-shaped. *Spanish (Saragossa)*. 1865-70. 2 in. by $\frac{3}{4}$ in. Bought, 1s. 9d. the pair.

676, 676a.-70.

EARRINGS, a pair. "Pendientes." Silver openwork, in three pieces, set with yellow glass. *Spanish (Saragossa)*. 1865-70. $1\frac{7}{8}$ in. by $\frac{7}{8}$ in. Bought, 2s. 5d. the pair.

677, 677a.-70.

EARRINGS, a pair. "Pendientes." Silver, in two pieces, with five small pendants. *Spanish (Saragossa)*. 1865-70. $1\frac{3}{4}$ in. by $\frac{7}{8}$ in. Bought, 2s. 5d. the pair.

678, 678a.-70.

EARRINGS, a pair. "Pendientes." Silver, in two pieces, the lower enclosing a flower, with wire pendants. *Spanish (Saragossa)*. 1865-70. $2\frac{3}{8}$ in. by $\frac{3}{4}$ in. Bought, 2s. 5d. the pair.

679, 679a.-70.

- EARRINGS, a pair. "Pendientes." Silver openwork, in five pieces, with raised bead ornament. *Spanish (Saragossa)*. 1865-70. $3\frac{1}{4}$ in. by $2\frac{1}{2}$ in. Bought, 10s. the pair. 680, 680a.-'70.
- EARRINGS, a pair. "Pendientes." Gilt metal openwork, in three pieces, set with ruby-coloured glass. *Spanish (Saragossa)*. 1865-70. $3\frac{1}{4}$ in. by $1\frac{3}{8}$ in. Bought, 4s. the pair. 681, 681a.-'70.
- EARRINGS, a pair. "Pendientes." Gilt metal, in five pieces, set with ruby-coloured glass. *Spanish (Saragossa)*. 1865-70. $3\frac{1}{4}$ in. by $1\frac{1}{2}$ in. Bought, 6s. the pair. 682, 682a.-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, leaf-shaped, set with green glass. *Spanish (Valencia)*. 1865-70. $2\frac{1}{2}$ in. by $\frac{9}{16}$ in. Bought, 12s. the pair. 688, 688a.-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt openwork, in three pieces, set with green glass. *Spanish (Valencia)*. 1865-70. $\frac{15}{16}$ in. by $\frac{1}{16}$ in. Bought, 12s. the pair. 689, 689a.-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, in two pieces with three pendants, set with white glass. *Spanish (Valencia)*. 1865-70. $2\frac{1}{2}$ in. by $1\frac{1}{2}$ in. Bought, 16s. the pair. 694, 694a.-'70.
- EARRINGS, a pair. "Pendientes." Gold open scrollwork, in two pieces, connected by chains, with small pendent drops, set with crystals. *Spanish (Valencia)*. 1865-70. $4\frac{1}{2}$ in. by $1\frac{1}{2}$ in. Bought, 5l. 16s. the pair. 696, 696a.-'70.
- EARRINGS, a pair. "Pendientes." Gilt metal, the upper part lozenge-shaped, with baluster drop. *Spanish (Murcia)*. 19th centy. $3\frac{9}{16}$ in. by $\frac{1}{16}$ in. Bought, 2s. 9d. the pair. 699, 699a.-'70.
- EARRINGS, a pair. "Pendientes." Gilt metal, with elongated drop. *Spanish (Murcia)*. 19th centy. $3\frac{3}{8}$ in. by $\frac{3}{8}$ in. Bought, 2s. the pair. 700, 700a.-'70.
- EARRINGS, a pair. "Pendientes." Gilt metal, with elongated drop. *Spanish (Murcia)*. 19th centy. $2\frac{3}{4}$ in. by $\frac{3}{8}$ in. Bought, 1s. 7d. the pair. 701, 701a.-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, with pear-shaped drop. *Spanish (Murcia)*. 19th centy. $2\frac{3}{8}$ in. by $\frac{1}{4}$ in. Bought, 1s. 7d. the pair. 702, 702a.-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, with baluster drop. *Spanish (Murcia)*. 19th centy. $2\frac{1}{4}$ in. by $\frac{1}{16}$ in. Bought, 1s. 5d. the pair. 703, 703a.-'70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, with pear-shaped drop. *Spanish (Murcia)*. 19th centy. $1\frac{1}{2}$ in. by $\frac{9}{16}$ in. Bought, 1s. 2d. the pair. 704, 704a.-'70.

- EARRINGS, a pair. "Pendientes." Silver-gilt, with baluster drop. *Spanish (Murcia)*. 19th cent. $1\frac{1}{8}$ in. by $\frac{5}{16}$ in. Bought, 10d. the pair. 705, 705a.-70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, with band of filigree round drop. *Spanish (Murcia)*. 19th cent. L. $1\frac{1}{8}$ in. Bought, 10d. the pair. 706, 706a.-70.
- EARRINGS, a pair. "Pendientes." Gilt-metal, with elongated drop, ornamented with filigree. *Spanish (Murcia)*. 1865-70. $3\frac{3}{8}$ in. by $\frac{9}{16}$ in. Bought, 3s. 3d. the pair. 707, 707a.-70.
- EARRINGS, a pair. "Pendientes." Silver-gilt filigree openwork, in three pieces, clusted with mock pearls. *Spanish (Murcia)*. 1865-70. $2\frac{3}{8}$ in. by $\frac{3}{4}$ in. Bought, 4s. the pair. 708, 708a.-70.
- EARRINGS, a pair. "Pendientes." Gilt-metal, hoop pattern. *Spanish (Murcia)*. 19th cent. Diam. $1\frac{1}{2}$ in. Bought, 1s. 7d. the pair. 709, 709a.-70.
- EARRINGS, a pair. "Pendientes." Gilt-metal, hoop pattern. *Spanish (Murcia)*. 19th cent. Diam. $1\frac{1}{2}$ in. Bought, 1s. 7d. the pair. 710, 710a.-70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, hoop pattern. *Spanish (Murcia)*. 19th cent. Diam. $\frac{7}{8}$ in. Bought, 1s. the pair. 711, 711a.-70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, hoop pattern. *Spanish (Murcia)*. 19th cent. Diam. $1\frac{3}{8}$ in. Bought, 1s. the pair. 712, 712a.-70.
- EARRINGS, a pair. "Pendientes." Silver-gilt, hoop pattern. *Spanish (Murcia)*. 19th cent. Diam. $\frac{5}{8}$ in. Bought, 5d. the pair. 713, 713a.-70.
- EARRINGS, a pair. "Pendientes." Silver-gilt openwork, in three pieces, ornamented with raised studs. *Spanish (Murcia)*. 1865-70. $2\frac{7}{16}$ in. by $\frac{3}{4}$ in. Bought, 10s. the pair. 715, 715a.-70.
- EARRINGS, a pair. "Pendientes." Silver-gilt filigree openwork, clustered with false pearls. *Spanish (Murcia)*. 1865-70. L. $3\frac{1}{2}$ in., W. of top $\frac{7}{8}$ in. Bought, 8s. the pair. 716, 716a.-70.
- EARRINGS, a pair. "Pendientes." Silver-gilt filigree openwork, clustered with false pearls. *Spanish (Murcia)*. 1865-70. L. $2\frac{1}{2}$ in., W. of top $\frac{7}{8}$ in. Bought, 6s. the pair. 717, 717a.-70.
- EARRINGS, a pair. "Pendientes." Gold filigree openwork, with seed pearls. *Spanish (Murcia)*. 1865-70. $2\frac{1}{2}$ in. by $\frac{5}{8}$ in. Bought, 2l. the pair. 729, 729a.-70.

- EARRINGS, a pair. "Pendientes." Silver. Triangle-shaped, with large and small ball pendants. *Spanish (Murcia)*. 19th cent. 2½ in. by 1½ in. Bought, 6s. the pair. 742, 742a.—70.
- EARRINGS, a pair. "Arracadas." Gold openwork, in three pieces, set with cut topazes. *Spanish (Barcelona)*. 1871. L. 2½ in. Bought, 4l. the pair. 1083, 1083a.—71.
- EARRINGS, a pair. "Arracadas." Gold, in six pieces, set with cut topazes. *Spanish (Barcelona)*. 1871. L. 5½ in. Bought, 6l. 4s. the pair. 1084, 1084a.—71.
- EARRINGS, a pair. "Arracadas." Gold, in four pieces, set with cut garnets. *Spanish (Barcelona)*. 1871. L. 5½ in. Bought, 7l. 12s. the pair. 1085, 1085a.—71.
- EARRINGS, a pair. "Pendientes." Silver filigree openwork set with turquoises, with small pendants. *Spanish (Cordova)*. 1865–70. L. 2 in. Bought, 3s. 7d. the pair. 1096, 1096a.—71.
- EARRINGS, a pair. "Pendientes." Silver-gilt filigree openwork in two pieces, with pendants; in the centre a shield bearing a cross and stars, the shield of the Carmen. *Spanish (Cordova)*. 1865–70. L. 2 in. Bought, 2s. 8d. the pair. 1097, 1097a.—71.
- EARRINGS, a pair. "Pendientes." Silver filigree and imitation coral. *Spanish (Cordova)*. 1865–70. L. 1½ in. Bought, 2s. 3d. the pair. 1098, 1098a.—71.
- EARRINGS, a pair. "Pendientes." Silver, in form of three rings edged with black beads. *Spanish (Cordova)*. 1865–70. L. 1½ in. Bought, 1s. 8d. the pair. 1101, 1101a.—71.
- EARRINGS, a pair. "Pendientes." Silver, in form of three rings edged with black and white beads. *Spanish (Cordova)*. 1865–70. L. 1½ in. Bought, 1s. 8d. the pair. 1102, 1102a.—71.
- EARRINGS, a pair. "Pendientes." Silver-gilt, in form of two flowers, enamelled blue and white. *Spanish (Cordova)*. 1865–70. L. 2 in. Bought, 6s. 8d. the pair. 1103, 1103a.—71.
- EARRINGS, a pair. "Pendientes." Silver-gilt, in form of plain hoops. *Spanish (Cordova)*. 1865–70. Diam. 1½ in. Bought, 1s. 8d. the pair. 1104, 1104a.—71.
- EARRINGS, a pair. "Pendientes." Gilt metal, hoop pattern, set with yellow paste. *Spanish (Cordova)*. 1865–70. Diam. ½ in. Bought, 1s. 1d. the pair. 1105, 1105a.—71.
- EARRINGS, a pair. "Pendientes." Silver-gilt, with glass grapes. *Spanish (Cordova)*. 1865–70. L. 2 in. Bought, 2s. 11d. the pair. 1135, 1135a.—71.

- EARRINGS, a pair. "Pendientes." Silver scroll openwork, set with crystals, with small pendant. *Spanish (Cordova)*. 1865-70. L. 1½ in. Bought, 3s. 4d. the pair. 1136, 1136a.-71.
- EARRINGS, a pair. "Pendientes." Silver filigree openwork in form of two balls. *Spanish (Cordova)*. 1865-70. L. 1½ in. Bought, 2s. 1d. the pair. 1137, 1137a.-71.
- EARRINGS, a pair. "Pendientes." Silver scroll openwork, set with a crystal, with small pendant. *Spanish (Cordova)*. 1865-70. L. 1½ in. Bought, 2s. 11d. the pair. 1138, 1138a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, in three pieces, set with green pastes. *Spanish (Cordova)*. 1865-70. L. 1½ in. Bought, 1s. 3d. the pair. 1139, 1139a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal filigree openwork, censer-shape, with pendent tassel. *Spanish (Cordova)*. 1865-70. L. 2½ in. Bought, 5s. 10d. the pair. 1140, 1140a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, in two pieces, set with green paste. *Spanish (Cordova)*. 1865-70. L. 2½ in. Bought, 2s. 11d. the pair. 1141, 1141a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, in three pieces, set with red pastes. *Spanish (Cordova)*. 1865-70. L. 2¼ in. Bought, 2s. 1d. the pair. 1142, 1142a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, wheel pattern, set with green paste. *Spanish (Cordova)*. 1865-70. Diam. 1⅙ in. Bought, 2s. 6d. the pair. 1143, 1143a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, hoop pattern, set with white paste. *Spanish (Cordova)*. 1865-70. Diam. ⅝ in. Bought, 8d. the pair. 1144, 1144a.-71.
- EARRINGS, a pair. "Pendientes." Silver-gilt, in two pieces set with black beads. *Spanish (Cordova)*. 1865-70. L. 1½ in. Bought, 1s. 3d. the pair. 1145, 1145a.-71.
- EARRINGS, a pair. "Pendientes." Silver-gilt, hoop pattern, set with yellow paste. *Spanish (Cordova)*. 1865-70. Diam. 1½ in. Bought, 1s. 6d. the pair. 1146, 1146a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, in three pieces, set with yellow pastes. *Spanish (Cordova)*. 19th cent. L. 2½ in. Bought, 2s. 1d. the pair. 1147, 1147a.-71.
- EARRINGS, a pair. "Pendientes." Silver scroll openwork, set with white paste with pendant. *Spanish (Cordova)*. 1865-70. L. 1½ in. Bought, 2s. 1d. the pair. 1148, 1148a.-71.

- EARRINGS, a pair. "Pendientes." Silver-gilt openwork, with raised boss set with green paste. *Spanish (Cordova)*. 1865-70. L. 1 in. Bought, 1s. 6d. the pair. 1149, 1149a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, in two pieces, set with yellow pastes. *Spanish (Cordova)*. 1865-70. L. $\frac{7}{8}$ in. Bought, 7d. the pair. 1150, 1150a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, in two pieces, with three pendants, set with yellow pastes. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{8}$ in. Bought, 2s. 11d. the pair. 1151, 1151a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, pear-shape, in two pieces. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{8}$ in. Bought, 1s. 6d. the pair. 1152, 1152a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, cruciform, set with green pastes. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{4}$ in. Bought, 2s. 6d. the pair. 1153, 1153a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, hoop, with small pendant set with red paste. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{8}$ in. Bought, 5d. the pair. 1154, 1154a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, in three pieces, set with green pastes. *Spanish (Cordova)*. 1865-70. L. 2 in. Bought, 1s. 5d. the pair. 1155, 1155a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal openwork, set with green pastes. *Spanish (Cordova)*. 1865-70. L. 1 in. Bought, 1s. the pair. 1156, 1156a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal, in two pieces, with three pendants, set with green pastes. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 3s. 4d. the pair. 1157, 1157a.-71.
- EARRINGS, a pair. "Pendientes." Gilt metal openwork in three pieces, set with green pastes. *Spanish (Cordova)*. 1865-70. L. $2\frac{5}{16}$ in. Bought, 3s. 4d. the pair. 1158, 1158a.-71.
- EARRINGS, a pair. "Pendientes." Silver filigree openwork, in form of flowers, with three pendants. *Spanish (Cordova)*. 1865-70. L. $2\frac{3}{8}$ in. Bought, 10s. 5d. the pair. 1162, 1162a.-71.
- EARRINGS, a pair. "Pendientes." Silver, in form of a circle of twisted cord pattern, with gilt suspenders and pendants. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{4}$ in. Bought, 7s. 6d. the pair. 1164, 1164a.-71.

EARRINGS, a pair. "Pendientes." Silver filigree openwork, in form of graduated beads, with suspensors and pendants. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 3s. 9d. the pair. 1165, 1165a.-71.

EARRINGS, a pair. "Pendientes." Silver filigree openwork, in form of two beads with three small pendants. *Spanish (Cordova)*. 1865-70. L. 2 in. Bought, 4s. 2d. the pair. 1167, 1167a.-71.

EARRINGS, a pair. "Pendientes." Silver-gilt, with waved edge and corded ornament, with filigree pendants. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{1}{2}$ in. Bought, 4s. 2d. the pair. 1168, 1168a.-71.

EARRINGS, a pair. "Pendientes." Silver, corded pattern, with filigree pendants. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{9}{10}$ in. Bought, 3s. 9d. the pair. 1169, 1169a.-71.

EARRINGS, a pair. "Pendientes." Silver filigree openwork, in four pieces. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{2}$ in. Bought 4s. 2d. the pair. 1184, 1184a.-71.

EARRINGS, a pair. "Pendientes." Silver filigree openwork, hoop pattern, with small bosses and pendants. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{1}{2}$ in. Bought, 3s. 9d. the pair. 1185, 1185a.-71.

EARRINGS, a pair. "Pendientes." Silver-gilt, circular, formed of plain bands, with filigree bosses between them. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{1}{2}$ in. Bought, 3s. 9d. the pair. 1186, 1186a.-71.

EARRINGS, a pair. "Pendientes." Silver-gilt, crescent shape, plain and filigree. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{7}{8}$ in. Bought, 2s. 6d. the pair. 1187, 1187a.-71.

EARRINGS, a pair. "Pendientes." Silver-gilt filigree openwork, with plain bosses, crescent shape. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{1}{2}$ in. Bought, 2s. 6d. the pair. 1188, 1188a.-71.

EARRINGS, a pair. "Pendientes." Silver-gilt filigree openwork, with plain bosses, pear shape. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{1}{2}$ in. Bought, 1s. 5d. the pair. 1189, 1189a.-71.

EARRINGS, a pair. "Pendientes." Silver-gilt, plain wire with a boss ornament. *Spanish (Cordova)*. 1865-70. Diam. $\frac{3}{4}$ in. Bought, 2d. the pair. 1190, 1190a.-71.

EARRINGS, a pair. "Pendientes." Silver-gilt, plain wire. *Spanish (Cordova)*. 1865-70. Diam. $\frac{3}{4}$ in. Bought, 3d. the pair. 1191, 1191a.-71.

- EARRINGS**, a pair. "Pendientes." Silver filigree openwork, the pendant conical, ornamented with small bosses. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{4}$ in. Bought, 7s. 6d. the pair. 1206, 1206a.-71.
- EARRINGS**, a pair. "Pendientes." Silver openwork, in two pieces, with small pendants. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 5s. the pair. 1207, 1207a.-71.
- EARRINGS**, a pair. "Pendientes." Silver openwork, with coral beads and small pendants. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 3s. 9d. the pair. 1208, 1208a.-71.
- EARRINGS**, a pair. "Pendientes." Silver-gilt openwork, nearly round, with pendants, set with emerald pastes. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{4}$ in. Bought, 6s. 3d. the pair. 1209, 1209a.-71.
- EARRINGS**, a pair. "Pendientes." Silver-gilt filigree openwork, bead pattern, with three small pendants. *Spanish (Cordova)*. 1865-70. L. 2 in. Bought, 4s. 2d. the pair. 1210, 1210a.-71.
- EARRINGS**, a pair. "Pendientes." Silver filigree openwork, in two parts, the pendant pear-shaped. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 3s. 9d. the pair. 1211, 1211a.-71.
- EARRINGS**, a pair. "Pendientes." Silver-gilt, plain hoop, with false pearl pendants. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 2s. 6d. the pair. 1212, 1212a.-71.
- EARRINGS**, a pair. "Pendientes." Silver openwork, in two pieces, with small plain pendants. *Spanish (Cordova)*. 1865-70. L. 2 in. Bought, 3s. 6d. the pair. 1213, 1213a.-71.
- EARRINGS**, a pair. "Pendientes." Silver openwork, in three pieces, set with glass over pink foil. *Spanish (Barcelona)*. 1865-70. L. 4 in. Bought, 8s. 4d. the pair. 1234, 1234a.-71.
- EARRINGS**, a pair. "Pendientes." Silver-gilt, in two pieces, set with amethystine pastes. *Spanish (Barcelona)*. 1865-70. L. $3\frac{1}{2}$ in. Bought, 5s. 5d. the pair. 1235, 1235a.-71.
- EARRINGS**, a pair. "Pendientes." Silver, in three pieces, star-shaped and set with amethystine pastes. *Spanish (Barcelona)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 3s. 4d. the pair. 1236, 1236a.-71.
- EARRINGS**, a pair. "Pendientes." Silver, in two pieces, set with emerald paste. *Spanish (Barcelona)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 2s. 1d. the pair. 1237, 1237a.-71.

EARRINGS, a pair. "Pendientes." Silver openwork of faceted cord pattern, in three pieces, set with silvered glass. *Spanish (Barcelona)*. 1865-70. L. $4\frac{1}{2}$ in. Bought, 14s. 7d. the pair. 1239, 1239a.-71.

EARRINGS, a pair. "Pendientes." Silver, chased, in three pieces, set with emerald pastes. *Spanish (Barcelona)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 5s. the pair. 1240, 1240a.-71.

EARRINGS, a pair. "Pendientes." Silver, chased, with three pendants, set with yellow glass over red foil. *Spanish (Barcelona)*. 1865-70. L. $2\frac{3}{16}$ in. Bought, 3s. 4d. the pair. 1241, 1241a.-71.

EARRINGS, a pair. "Pendientes." Silver, chased, in two pieces with three pendants. *Spanish (Barcelona)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 2s. 1d. the pair. 1242, 1242a.-71.

EARRINGS, a pair. "Pendientes." Silver, faceted, in two pieces, with four pendants. *Spanish (Barcelona)*. 1865-70. L. $3\frac{1}{2}$ in. Bought, 5s. 5d. the pair. 1249, 1249a.-71.

EARRINGS, a pair. "Pendientes." Silver-gilt, in two pieces, chased, and set with ruby pastes. *Spanish (Barcelona)*. 1865-70. L. $1\frac{3}{4}$ in. Bought, 3s. 4d. the pair. 1250, 1250a.-71.

EARRINGS, a pair. "Pendientes." Silver, in two pieces, set with emerald pastes. *Spanish (Barcelona)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 2s. 6d. the pair. 1251, 1251a.-71.

EARRINGS, a pair. "Pendientes." Silver, in three pieces, faceted. *Spanish (Barcelona)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 3s. 4d. the pair. 1252, 1252a.-71.

EARRINGS, a pair. "Pendientes." Silver, in three pieces, open and chased. *Spanish (Barcelona)*. 1865-70. L. 2 in. Bought, 2s. 6d. the pair. 1253, 1253a.-71.

EARRINGS, a pair. "Pendientes." Silver, in two pieces, open and engraved, with four drops. *Spanish (Barcelona)*. 1865-70. L. $2\frac{1}{2}$ in. Bought, 4s. 2d. the pair. 1254, 1254a.-71.

EWERS, four miniature. Silver filigree openwork, the bodies of Chinese enamelled copper. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th or 18th cent. H. $3\frac{1}{2}$ in. Bought, 11s. 6d. each. 330 to 330c.-70.

FIGURE OF ST. ANTHONY. Silver-gilt, worn as a pendant to a rosary, or by children. *Spanish (Cordova)*. 1865-70. H. $1\frac{1}{2}$ in. Bought, 2s. 1d. 1131.-71.

- FISH.** Silver, with reticulated joints. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{4}$ in. Bought, 2s. 1d. 1129.-'71.
- FRAME** for a Miniature. Silver filigree, the pattern of flowers; containing on each side a miniature. *Spanish*. 18th centy. $6\frac{1}{4}$ in. by $4\frac{1}{4}$ in. Bought, 1l. 13s. 6d. 208.-'64.
- FRAME**, for two miniatures. Silver, ornamented with scroll foliage in gold and niello work. Modern *Spanish*. H. $6\frac{1}{8}$ in., W. $7\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 10l. 8s. 1007.-'69.
- FRAME**, for miniature. Silver, ornamented with scroll foliage in gold and niello work. Modern *Spanish*. H. $6\frac{1}{2}$ in., W. $5\frac{1}{8}$ in. (Paris Exhibition, 1867.) Bought, 8l. 1008.-'69.
- FRAME.** Silver filigree openwork, surmounted by a crown, containing an engraving of the "Virgen de los Dolores." *Spanish (Cordova)*. 1865-70. H. 6 in., W. $4\frac{1}{4}$ in. Bought, 1l. 0s. 10d. 1090.-'71.
- FRAME.** Silver filigree openwork, surmounted by a crown with rays; for mounting a sacred picture. *Spanish (Cordova)*. 1865-70. H. 6 in., W. $4\frac{1}{4}$ in. Bought, 1l. 13s. 4d. 1091.-'71.
- FRAME.** Silver filigree openwork, for mounting a sacred picture. *Spanish (Cordova)*. 1865-70. H. $7\frac{3}{8}$ in., W. $5\frac{1}{4}$ in. Bought, 2l. 1s. 8d. 1092.-'71.
- FRAME.** Silver, repoussé with the Holy Dove, and a bleeding heart encircled with thorns, burning, and rayed. *Spanish (Toledo)*. 18th centy. H. $7\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. Bought, 16s. 8d. 1224.-'71.
- GIRDLE PLATES**, four. Gold, rectangular, with impressed pattern and applied filigree and bossed ornament: united by hinges. Found, with other objects, in an earthen pot in Murcia. *Hispano-Arab*. Latter half of the 11th centy. L. $8\frac{1}{4}$ in., W. $1\frac{1}{2}$ in. Bought, 8l. 1454.-'70.
- HAIR PIN.** "Aguja de cabeza." Silver-gilt, with elongating blade, the ends of chased openwork, set with green glass. *Spanish (Valencia)*. 1865-70. L. when closed $8\frac{1}{2}$ in. Diam. of end 1 in. Bought, 1l. 4s. 691.-'70.
- HAIR PIN.** "Rasca moño." Silver-gilt, the head chased, pierced, and set with green glass. *Spanish (Valencia)*. 1865-70. L. 6 in., diam. of end $1\frac{1}{8}$ in. Bought, 10s. 692.-'70.
- HAIR PIN.** "Aguja de cabeza." Silver, parcel-gilt, the knobs covered with filigree. *Spanish (Cordova)*. 1865-70. L. $6\frac{1}{2}$ in. Bought, 4s. 2d. 1118.-'71.

HAIR PIN. "Aguja de cabeza." Silver, the knobs filigree with pendants. *Spanish (Cordova)*. 1865-70. L. 6 in. Bought, 2s. 11d. 1119.-'71.

HAIR PIN. "Aguja de cabeza." Silver, the knobs acorn-shaped. *Spanish (Cordova)*. 1865-70. L. 6½ in. Bought, 1s. 8d. 1120.-'71.

HAIR PIN. "Alfiler de cabeza." Silver, the knob gilt, with gilt chains suspending red beads. *Spanish (Cordova)*. 1865-70. L. 5½ in. Bought, 3s. 11d. 1193.-'71.

HAIR PIN. "Alfiler de cabeza." Silver, the knob gilt, with chains suspending gilt beads. *Spanish (Cordova)*. 1865-70. L. 5½ in. Bought, 3s. 11d. 1194.-'71.

HAIR PINS, a pair. "Alfiler de cabeza." Silver, with filigree knob. *Spanish (Cordova)*. 1865-70. L. 6½ in. Bought, 4s. 2d. the pair. 1195, 1195a.-'71.

HAIR PIN. "Alfiler de cabeza." Silver, with filigree knob. *Spanish (Cordova)*. 1865-70. L. 5 in. Bought, 2s. 11d. 1196.-'71.

INCENSE HOLDER. Boat-shaped (hence termed Navette); rock-crystal, mounted in silver-gilt. Around the rim of the vessel is a band of guilloche pattern, set with two amethysts and two garnets; on the lids a band inscribed "Oratio mea dirigatur sicut incensum;" with a small spoon, on the stem of which is an aged Hermes figure. *Spanish (?)*. About 1540-50. L. of Navette 7 in. H. 5 in.; Spoon, L. 3 in. Bought, 85l. 1129, 1129a.-'64.

LINKS, a pair. "Gemelos." Silver. Formed of two reels of Isabella II.; value 2½d. each. *Spanish*. Dated 1859, 1862. Diam. ⅞ in. Bought, 1s. 728.-'70.

LINKS, a pair. "Corchetes de capa." Gilt metal, circular, and set with turquoises, with filigree ornament, chains and tassels. *Spanish (Cordova)*. 1865-70. Diam. ⅞ in. Bought, 4s. 2d. the pair. 1093.-'71.

LINKS, a pair. "Corchetes de capa." Silver-gilt filigree openwork, with chains and pendants. *Spanish (Cordova)*. 1865-70. Diam. 1½ in. Bought, 5s. 10d. the pair. 1110.-'71.

LINKS, a pair. "Corchetes de capa." Silver-gilt filigree openwork, set with red glass, with chains and pendants. *Spanish (Cordova)*. 1865-70. Diam. ⅞ in. Bought, 2s. 6d. the pair. 1111.-'71.

LINKS, a pair. "Corchetes de capa." Silver, shell pattern, with chains and pendants. *Spanish (Cordova)*. 1865-70. Diam. ¾ in. Bought, 2s. 6d. the pair. 1112.-'71.

- LINKS, a pair. "Corchetes de capa." Silver granulated openwork. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 2s. 6d. the pair. 1113, 1113a.-71.
- LINKS, a pair. "Corchetes de capa." Silver granulated openwork. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 2s. 1d. the pair. 1114, 1114a.-71.
- LINKS, a pair. "Corchetes de capa." Silver granulated openwork, with gilt pendants. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 7d. the pair. 1115, 1115a.-71.
- LINKS, a pair. "Gemelo." Silver, in form of a melon, with a section of another. *Spanish (Cordova)*. 1865-70. Diam. 1 in. Bought, 1s. 8d. the pair. 1173, 1173a.-71.
- LINKS, a pair. "Gemelo." Silver filigree beads. *Spanish (Cordova)*. 1865-70. Diam. $\frac{1}{16}$ in. Bought, 10d. the pair. 1174, 1174a.-71.
- LINKS, a pair. "Gemelo." Silver filigree beads. *Spanish (Cordova)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 8d. the pair. 1175, 1175a.-71.
- LINKS, a pair. "Gemelo." Silver filigree beads. *Spanish (Cordova)*. 1865-70. Diam. $\frac{1}{2}$ in. Bought, 6d. the pair. 1176, 1176a.-71.
- LINK. "Gemelo." Silver; a flat disc, engraved with a flower. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{1}{2}$ in. Bought, 2s. 1177.-71.
- LINK. "Gemelo." Silver; a flat disc, engraved with a flower. *Spanish (Cordova)*. 1865-70. Diam. 1 in. Bought, 1s. 1178.-71.
- LINK. "Gemelo." Silver; a flat disc, engraved with a flower. *Spanish (Cordova)*. 1865-70. Diam. $\frac{1}{2}$ in. Bought, 9d. 1179.-71.
- LINKS, a pair. "Gemelo." Silver-gilt filigree openwork, with pendent chains. *Spanish (Cordova)*. 1865-70. L. when joined, $1\frac{1}{2}$ in. Bought, 3s. 4d. a pair. 1198.-71.
- LINKS, a pair. "Gemelo." Silver parcel-gilt filigree openwork, with pendent chains. *Spanish (Cordova)*. 1865-70. L. when joined, $1\frac{1}{2}$ in. Bought, 3s. 4d. the pair. 1199.-71.
- LINKS, a pair. "Gemelo." Silver parcel-gilt filigree openwork, with pendent chains. *Spanish (Cordova)*. 1865-70. L. when joined, $3\frac{1}{2}$ in. Bought, 6s. 3d. the pair. 1200.-71.
- LINKS, thirteen. "Gemelo." Silver and silver-gilt filigree openwork, of various patterns and dimensions. *Spanish (Cordova)*. 1865-70. Bought, 7s. 4d. the thirteen. 1201 to 12011.-71.

- LINKS**, two pairs. "Gemelo." Silver, one pair engraved, the other facettèd. *Spanish (Barcelona)*. 1865-70. Diam. $\frac{5}{8}$ in. Bought, 3s. 4d. the two pairs. 1243 to 1243c.-71.
- LOCKET**. Elliptic. Rock crystal, with the badge (Venera) of the order of Santiago, in gold and red enamel. *Spanish*. 16th or 17th centv. L. $1\frac{1}{4}$ in. Bought, 16s. 9d. 226.-'64.
- LOCKET**. Elliptic. Rock crystal set in gold, enclosing a cross surrounded by a glory : a badge of the Confraternity of the Blessed Sacrament. *Spanish*. 17th centv. L. 1 in. Bought, 12s. 7d. 207.-'64.
- LOCKET**. Silver, oval, engraved. *Spanish (Toledo)*. 1865-70. L. $1\frac{1}{8}$ in. Bought, 2s. 1d. 1229.-'71.
- MEDALLION**. Silver, with figure of St. Matthew in beaten work. *Spanish*. About 1560. Diam. $1\frac{1}{8}$ in. Bought, 1l. 3s. 23.-'66.
- MEDALLION**. Silver, with figure of St. Mark in beaten work. *Spanish*. About 1560. Diam. $1\frac{1}{8}$ in. Bought, 1l. 3s. 24.-'66.
- MEDALLION**. Silver, with figure of St. Luke in beaten work. *Spanish*. About 1560. Diam. $1\frac{1}{8}$ in. Bought, 1l. 3s. 25.-'66.
- MEDALLION**. Silver, with figure of St. John the Evangelist in beaten work. *Spanish*. About 1560. Diam. $1\frac{1}{8}$ in. Bought, 1l. 2s. 9d. 26.-'66.
- MEDALLION**. Silver-gilt. Elliptic; surrounded by openwork, with a cross in black and white enamel in front, and on the back a cross, palm, and sword : a badge (Venera) of the Inquisition. *Spanish*. End of 17th centv. L. $1\frac{1}{2}$ in. Bought, 10s. 6d. 232.-'64.
- MEDALLION**. *See also* BADGE.
- MIRROR**. The frame of silver, gilt, and jewelled with emeralds, rubies, and diamonds; made for the Dey of Algiers as a wedding present to his daughter. *Spanish*! Early 19th centv. H. $9\frac{1}{2}$ in., W. $6\frac{1}{4}$ in. Bought, 130l. 400.-'71.
- MODEL OF A CHAIR**. Silver filigree openwork. *Spanish (Cordova)*. 1865-70. H. $2\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 5s. 1192.-'71.
- MODEL OF A GUITAR**. Silver, the front opening on a hinge. *Spanish (Toledo)*. 18th centv. L. $2\frac{1}{2}$ in. Bought, 3s. 2d. 1228.-'71.
- MODEL OF A SWORD**. Silver, of the old Toledo type. *Spanish (Toledo)*. 18th centv. ? L. $3\frac{1}{2}$ in. Bought, 3s. 1d. 1227.-'71.

- NECK CHAIN. Silver-gilt, in close pattern of dotted links. *Spanish (Cordova)*. 1865-70. L. 2 ft. 9½ in. Bought, 12s. 6d. 1108.-'71.
- NECKLACE, portion of. "Collar." Gilt metal beads, twelve in number, some ovate and others cylindrical, with filigree and bossed ornament. Found, with other objects, in an earthen pot in Murcia. *Hispano-Arab*. Latter half of the 11th centy. L. 9 in. Bought, 3l. 1449.-'70.
- NECKLACE, portion of. "Collar." Seed pearls, interspersed with small silver filigree beads. Found, with other objects, in an earthen pot in Murcia. *Hispano-Arab*. Latter half of the 11th centy. L. 13 in. Bought, 15s. 1450.-'70.
- NECKLACE, portion of. "Collar." Various coloured glass beads, with five others of gilt metal. Found, with other objects, in an earthen pot in Murcia. *Hispano-Arab*. Latter half of the 11th centy. L. 7½ in. Bought, 10s. 1451.-'70.
- NECKLACE. "Collar." Silver filigree openwork, consisting of thirty-one beads with flower-shaped pendant. *Spanish (Cordova)*. 1865-70. L., including pendant, 18 in. Bought, 18s. 9d. 1163.-'71.
- NECK ORNAMENT. "Adorno de lazo." Silver-gilt openwork, in four pieces, set with crystals. *Spanish (Valencia)*. 1865-70. 3½ in. by 1½ in. Bought, 12s. 690.-'70.
- NECK ORNAMENT. "Adorno de lazo." Gilt metal openwork, in three pieces, set with green glass. *Spanish (Valencia)*. 1865-70. 3½ in. by 2 in. Bought, 8s. 693.-'70.
- ORNAMENTS, a pair. Gilt metal, formed by eight open circles arranged around a larger one, which has been set with a paste or stone. Found, with other objects, in an earthen pot in Murcia. *Hispano-Arab*. Latter half of the 11th centy. Diam. 1½ in. Bought, 1l. 1452, 1452a.-'70.
- ORNAMENT. Silver-gilt, in form of a six-pointed star, with filigree and bead ornamentation. Found, with other objects, in an earthen pot in Murcia. *Hispano-Arab*. Latter half of the 11th centy. Diam. 1½ in. Bought, 15s. 1453.-'70.
- PAX. Silver-gilt, of architectural design; in the centre is a group in full relief of the Virgin giving the chasuble to St. Ildefonso. *Spanish (Salamanca?)*. About 1540-50. 10½ in. by 5½ in. Bought, 73l. 13s. 8d. 314.-'64.
- Marked in a very similar manner to that of the Cross, No. 305.-'66.

PENDANT. Enamelled gold, in form of a chained dog, supported on a scroll from which small pearls depend, and suspended by two chains of alternate enamelled and plain links, united to a fastening crowned by a bird; the whole enriched with rubies, diamonds, and an emerald. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 16th centy. L. $3\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 34*l.* 13*s.* 334.-'70.

PENDANT. Enamelled gold, in form of a pelican and her young, enriched with a carbuncle and pearls, and suspended by three chains of plain links. From the Treasury of the Virgen del Pilar, Saragossa. Probably *Spanish*. 16th centy. L. $3\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 71*l.* 8*s.* 335.-'70.

PENDANT. Enamelled gold, in form of a dog, supported on a scroll, from which small pearls depend, and suspended by two chains; the whole enriched with rubies, diamonds, and an emerald. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 16th centy. L. $3\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 42*l.* 336.-'70.

PENDANT. Gold and silver, set with imitation gems in form of a branch or spray. *Spanish or French*. 17th centy. W. 3 in. Bought, 1*l.* 10*s.* 202.-'64.

PENDANT. Terminating in a cross, with rubies and diamonds in silver setting. *Spanish (?)*. 17th centy. L. $2\frac{1}{2}$ in. Bought, 10*l.* 397.-'64.

PENDANT. Gold; with small enamel of the Adoration of the Magi within a heart-shaped recess, and chain with ring for suspension, set with rose diamonds. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th centy. W. $1\frac{1}{2}$ in., L., including chain, $2\frac{1}{8}$ in. Bought, 24*l.* 7*s.* $2\frac{1}{2}$ *d.* 321.-'70.

PENDANT. In gold openwork setting, with diamonds and rubies; in the centre a medallion portrait of the Virgin and St. Anne. *Spanish*. 17th centy. $3\frac{1}{2}$ in. by $1\frac{1}{2}$ in. Bought, 12*l.* 12*s.* 7*d.* 335.-'64.

PENDANT. Enamelled gold, in form of a parrot, set with a hyacinth, suspended by chains of plain links united to a fastening with pearl pendant. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th centy. L. $3\frac{1}{2}$ in., W. $\frac{1}{2}$ in. Bought, 29*l.* 8*s.* 337.-'70.

PENDANT. Enamelled gold, set with precious stones; in the form of a caldron, with swing handle. *Spanish*. 17th centy. Diam. $\frac{1}{2}$ in. Bought, 3*l.* 13*s.* 8*d.* 339.-'64.

- PENDANT. Enamelled gold; representing the Virgin of the Immaculate Conception standing on the half moon beneath a canopy, surrounded by scrollwork, set with crystals, with pearl drops. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th centy. L. $2\frac{3}{4}$ in., W. 2 in. Bought, 11*l*. 11*s*. 340.-'70.
- PENDANT. Enamelled gold; representing the Virgin of the Pillar, attended by angels, beneath a canopy, set with crystals, with pearl drops. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th centy. L. $3\frac{1}{4}$ in., W. $1\frac{1}{2}$ in. Bought, 15*l*. 15*s*. 341.-'70.
- PENDANT. Enamelled gold; representing the Virgin of the Pillar, attended by saints, beneath a canopy, set with crystals, with crystal drops. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th centy. L. $3\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 6*l*. 6*s*. 342.-'70.
- PENDANT. Enamelled gold; heart-shaped, enclosing a cross and crowned, set with crystals: a badge (Venera) of the Inquisition. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th centy. L. $3\frac{1}{8}$ in., W. $2\frac{1}{2}$ in. Bought, 9*l*. 19*s*. 6*d*. 345.-'70.
- PENDANT. Rock crystal; heart-shaped, mounted in enamelled gold, and enclosing the sacred monogram, a heart, and three nails, within a rayed oval. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th centy. L. $2\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. Bought, 9*l*. 9*s*. 346.-'70.
- PENDANT. Enamelled gold; in form of a hand holding a bunch of grapes formed of seed pearls. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th or 18th centy. L. 2 in. Bought, 4*l*. 4*s*. 348.-'70.
- PENDANT. Silver-gilt. Elliptic; set with garnets and paste diamonds. *Spanish*. 18th centy. L. $1\frac{1}{2}$ in. Bought, 8*s*. 5*d*. 227.-'64.
- PENDANT. In the shape of a heart surmounted by a crown, silver-gilt, with paste diamonds. *Spanish*. 18th centy. L. 2 in. Bought, 4*s*. 2*d*. 228.-'64.
- PENDANT. Openwork silver-gilt, set with paste diamonds. *Spanish*. 18th centy. L. $4\frac{1}{2}$ in., W. 4 in. Bought, 16*s*. 10*d*. 229.-'64.
- PENDANT. Openwork silver-gilt, with paste diamonds. *Spanish*. 18th centy. L. 3 in. Bought, 16*s*. 10*d*. 230.-'64.
- PENDANT. Silver-gilt, with paste diamonds; oval disc surrounded by openwork. *Spanish*. 18th centy. L. $2\frac{1}{2}$ in. Bought, 12*s*. 8*d*. 233.-'64.

- PENDANT. In the centre a small enamelled figure of the "Virgen del Pilar," surrounded by eight paste diamonds in silver-gilt openwork setting. The enamel is *Spanish*. 18th centy. L. $1\frac{1}{2}$ in. Bought, 6s. 4d. 468.-'64.
- PENDANT. Gold, circular openwork pattern with slide, set with table diamonds; the back engraved. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 18th centy. L. $2\frac{1}{2}$ in., W. $1\frac{1}{4}$ in. Bought, 21l. 324.-'70.
- PENDANT. Openwork silver-gilt, set with paste emeralds. *Spanish*. 19th centy. L. $4\frac{1}{2}$ in. Bought, 5s. 3d. 198.-'64.
- PENDANT. Silver-gilt openwork, with paste jewels. *Spanish*. 19th centy. L. $2\frac{3}{8}$ in. Given by J. C. Robinson, Esq. 1220.-'64.
- PENDANT. Silver-gilt openwork, in three pieces, set with white glass. *Spanish (Saragossa)*. 1865-70. $3\frac{1}{2}$ in. by 2 in. Bought, 18s. 661.-'70.
- PENDANT. "Medalla." Silver filigree openwork, enclosing a gilt figure of S. James on horseback. *Spanish (Murcia)*. 1865-70. $2\frac{3}{4}$ in. by $1\frac{1}{2}$ in. Bought, 3s. 740.-'70.
- PENDANT. "Medalla." Silver filigree openwork, enclosing a gilt figure of S. James on horseback. *Spanish (Murcia)*. 1865-70. $2\frac{3}{4}$ in. by $1\frac{1}{2}$ in. Bought, 3s. 741.-'70.
- PENDANT. "Cuerno." Bone, pointed and notched, capped with silver; worn as a charm against the evil eye. *Spanish (Cordova)*. 1865-70. L. $2\frac{1}{10}$ in. Bought, 5d. 1202.-'71.
- PENDANT. "Higa." Jet, notched, and carved to represent a hand, and capped with silver; used as a charm against the evil eye. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in. Bought, 7d. 1203.-'71.
- PENDANT. Silver, in form of a cock crowing. *Spanish (Cordova)*. 1865-70. H. $\frac{7}{8}$ in. Bought, 2s. 1d. 1204.-'71.
- PENDANT. "Medalla." Silver openwork, oval; the Virgen del Sagrario within a wreath. *Spanish (Toledo)*. 1865-70. L. $3\frac{1}{4}$ in., W., $2\frac{1}{4}$ in. Bought, 4s. 6d. 1231.-'71.
- PENDANT. "Medalla." Gilt metal openwork; the Virgen del Sagrario within a niche. *Spanish (Toledo)*. 18th centy. L. $2\frac{1}{2}$ in., W. $1\frac{3}{8}$ in. Bought, 2s. 7d. 1232.-'71.
- PENDANT. Silver filigree openwork, oval, containing an enamelled badge of the Virgin of Montserrat. *Spanish (Barcelona)*. 18th centy. H. 2 in., W. $1\frac{1}{2}$ in. Bought 5s. 5d. 1260.-'7

- PLATEAU. Circular; silver filigree work. *Spanish (Cordova or Salamanca ?)*. 17th centy. Diam. $16\frac{1}{4}$ in. Bought, 12*l.* 0*s.* 6*d.* 315.-'64.
- PLATEAU. Circular; silver filigree work. *Spanish (Cordova ?)*. 17th centy. Diam. $16\frac{1}{4}$ in. Bought, 12*l.* 0*s.* 6*d.* 316.-'64.
- PLATEAU. Octagonal; plaques of rock-crystal set in a frame of gilt metal, ornamented in repoussé work with strapwork and foliage. *Spanish*. First half of 17th centy. Diam. 18 in. Bought, 20*l.* 318.-'64.
- POMANDER or RELIQUARY. Silver-gilt, with eight compartments, chased externally. *Spanish (Toledo)*. End of 16th centy. H. $1\frac{1}{2}$ in., Diam, $1\frac{1}{2}$ in. Bought, 1*l.* 17*s.* 6*d.* 1226.-'71.
- POMANDER or SCENT CASE. In silver-gilt filigree; intended to contain a bezoar stone. *Spanish*. 17th centy. Diam. $1\frac{1}{2}$ in. Bought, 2*l.* 16*s.* 328.-'64.
- RELIQUARY. Silver, oval, pierced, and set with ruby and emerald pastes in rows of raised chatons. *Spanish (Seville)*. 18th centy. L. 3 in. Bought, 10*s.* 5*d.* 1221.-'71.
- RELIQUARY. Silver, the sides engraved, surrounded by twisted ribbon ornament, with chain for suspension from the neck. *Spanish (Valencia)*. 1865-70. $2\frac{1}{2}$ in. by 2 in. Length of chain 3 ft. $5\frac{1}{2}$ in. Bought, 1*l.* 16*s.* 685.-'70.
- RELIQUARY. Silver, with rude paintings on glass of the Virgin and the Santa Faz, as preserved in Jaen Cathedral. *Spanish (Cordova)*. 1865-70. Diam. $\frac{1}{4}$ in. Bought, 7*d.* 1132.-'71.
- RELIQUARY. Silver-gilt filigree openwork, oval; containing small engravings of saints. *Spanish (Cordova)*. 1865-70. Diam. $2\frac{1}{2}$ in. Bought, 3*s.* 4*d.* 1170.-'71.
- RELIQUARY. Silver, round, with corded rim, containing small engravings of saints. *Spanish (Cordova)*. 1865-70. Diam. $1\frac{9}{16}$ in. Bought, 3*s.* 4*d.* 1171.-'71.
- RELIQUARY. Silver, heart-shape, engraved on one side with a cross and the letter M within palm branches. *Spanish (Cordova)*. 1865-70. L. $1\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 2*s.* 6*d.* 1172.-'71.
- RELIQUARY. The body cylindrical, glass, mounted in silver, with engraved foot, dragon handles, and a bird on the cover. *Spanish (Andujar)*. 17th centy. H. $3\frac{1}{2}$ in. Bought, 1*l.* 5*s.* 1218.-'71.
- RING. "Sortija". Gold hoop, with three pale emeralds. *Spanish*. 17th centy. Diam. $\frac{1}{2}$ in. Bought, 8*s.* 197.-'64.

- RING. "Sortija." Gold, set with a table emerald surrounded by eight smaller ones. *Spanish*. 18th centy. Diam. $\frac{7}{8}$ in. Bought, 1*l.* 1*s.* 195.-'64.
- RING. "Sortija." Gold, set with an oblong emerald and six diamonds in leaf pattern. *Spanish*. 18th centy. Diam. $\frac{7}{8}$ in. Bought, 1*l.* 13*s.* 8*d.* 199.-'64.
- RING. "Sortija." Gold, set with nine pale emeralds, one in the centre. *Spanish*. 18th centy. Diam. 1 in. Bought, 16*s.* 10*d.* 200.-'64.
- RING. "Sortija." Gold set with nine pale emeralds, one in the centre. *Spanish*. 18th centy. Diam. 1 in. Bought, 16*s.* 10*d.* 201.-'64.
- RING. "Sortija." Gold, with oval bezel in openwork set with paste diamonds. *Spanish*. 18th centy. Diam. $\frac{7}{8}$ in. Bought, 10*s.* 6*d.* 204.-'64.
- RING. "Sortija." Gold, with circular bezel set with nine emeralds. *Spanish*. 18th centy. Diam. 1 in. Bought, 2*l.* 11*s.* 7*d.* 206.-'64.
- RING. "Sortija." Gold, with a flower-shaped ornament of diamonds and rubies. *Spanish*. 18th centy. Diam. $\frac{7}{8}$ in. Bought, 1*l.* 5*s.* 3*d.* 234.-'64.
- RING. "Sortija." Gold, with circular bezel set with nine amethysts. *Spanish*. 18th centy. Diam. $\frac{7}{8}$ in. Bought, 16*s.* 10*d.* 241.-'64.
- RING. "Sortija." Gold, with oval openwork bezel set with small emeralds. *Spanish*. 18th centy. Diam. of bezel $1\frac{1}{8}$ in. Bought, 1*l.* 1*s.* 336.-'64.
- RING. "Sortija." Gold, in five pieces moving on a pivot, set with garnet, seed pearls, and sapphires. *Spanish*. 18th centy. Diam. $\frac{5}{8}$ in. Bought, 1*l.* 113.-'70.
- RING. "Lanzadera." Gold openwork, vesica-shaped, set with emerald pastes. *Spanish (Seville)*. 18th centy. L. of bezel, $1\frac{1}{8}$ in. Bought, 2*l.* 1*s.* 8*d.* 1214.-'71.
- RING. "Sortija." Gold, the bezel nearly cruciform, set with crystals. *Spanish (Andujar)*. 18th centy. L. of bezel 1 in. Bought, 1*l.* 0*s.* 10*d.* 1215.-'71.
- RING. "Sortija." Gold, with projecting circular bezel, set with white glass over foil. *Spanish (Andujar)*. 18th centy. Diam. of bezel $1\frac{1}{8}$ in. Bought, 16*s.* 8*d.* 1216.-'71.
- RING. "Sortija." Gold, with circular raised bezel, set with amethystine pastes. *Spanish (Andujar)*. 18th centy. Diam. of bezel $1\frac{1}{8}$ in. Bought, 12*s.* 6*d.* 1217.-'71.

- RING. "Sortija." Gold, with openwork bezel, containing a minute figure of the Virgen del Pilar, surrounded by diamonds. *Spanish*. 19th centy. Diam. $\frac{1}{8}$ in. Bought, 14s. 2d. 235.-'64.
- RING. "Sortija." Silver, with imbricated ornament. *Spanish (Saragossa)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 9 $\frac{1}{2}$ d. 670.-'70.
- RING. "Sortija." Silver, chain pattern, with heart-shaped pendant. *Spanish (Saragossa)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 9d. 671.-'70.
- RING. "Sortija." Silver, with embossed image of the Virgen del Pilar. *Spanish (Saragossa)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 5d. 672.-'70.
- RING. "Sortija." Silver, with embossed image of the Virgen del Pilar. *Spanish (Saragossa)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 5d. 673.-'70.
- RING. "Sortija." Gold, with flower-shaped bezel, set with crystals. *Spanish (Valencia)*. 1865-70. Diam. of bezel $\frac{1}{8}$ in. Bought, 1l. 8s. 697.-'70.
- RING. "Sortija." Gold. Engraved and set with coloured glass. *Spanish (Murcia)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 6s. 718.-'70.
- RING. "Sortija." Gold wire, with applied hearts, set with coloured glass. *Spanish (Murcia)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 6s. 719.-'70.
- RING. "Sortija." Gold, engraved, with locket. *Spanish (Murcia)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 8s. 720.-'70.
- RING. "Sortija." Silver. Set with red shell, *Spanish (Murcia)*. 1865-70. L. of bezel $\frac{1}{8}$ in. Bought, 1s. 721.-'70.
- RING. "Sortija." Silver. With beaded ornament on the bezel. *Spanish (Murcia)*. 1865-70. Diam., including bezel, 1 $\frac{1}{8}$ in. Bought, 1s. 722.-'70.
- RING. "Sortija." Silver wire, with applied hearts, set with coloured glass. *Spanish (Murcia)*. 1865-70. Diam., including bezel, $\frac{1}{8}$ in. Bought, 8d. 723.-'70.
- RING. "Sortija." Silver wire, with applied hearts, set with coloured glass. *Spanish (Murcia)*. 1865-70. Diam., including bezel, $\frac{1}{8}$ in. Bought, 8d. 724.-'70.
- RING. "Sortija." Silver. With beaded ornament on the bezel. *Spanish (Murcia)*. 1865-70. Diam., including bezel, $\frac{1}{8}$ in. Bought, 8d. 725.-'70.
- RING. "Sortija." Silver wire, with heart-shaped bezel. *Spanish (Murcia)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 6d. 726.-'70.

RING. "Sortija." Silver. In five pieces, united by a link to which are attached a heart and a key. *Spanish (Murcia)*. 1865-70. Diam. of largest $\frac{1}{8}$ in. Bought, 6d. 727.-'70.

RING. "Sortija." Silver, set with red shell; supposed to be a preservative against headache. *Spanish (Cordova)*. 1865-70. Diam. $\frac{1}{8}$ in. Bought, 7d. 1106.-'71.

RING. "Sortija." Silver-gilt granulated openwork, set with green paste. *Spanish (Cordova)*. 1865-70. Diam. $\frac{3}{8}$ in. Bought, 1s. 1d. 1123.-'71.

RING. "Sortija." Gilt metal, plaited pattern. *Spanish (Cordova)*. 1865-70. Diam. $\frac{1}{4}$ in. Bought, 5d. 1124.-'71.

RING. "Sortija." Silver, the bezel corded and shield shape, and set with red pastes in form of a cross. *Spanish (Cordova)*. 1865-70. Diam. $\frac{1}{4}$ in. Bought, 1s. 8d. 1180.-'71.

RING STAND. In form of a chair. Silver filigree openwork, set with enamel plaque and coloured glass, on triangular base. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th or 18th cent. H. $3\frac{3}{4}$ in. Bought, 1l. 329.-'70.

The enamel is Spanish, probably produced at Barcelona.

ROSARY. "Rosario." The beads of white Venetian glass with coloured spots, the divisions separated by emblems of the Passion in silver chiselled and gilt; attached are two Greek crosses and an acorn-shaped pendant in silver-gilt filigree. *Spanish or Italian*. Second half of 16th cent. L. 3 ft. $8\frac{1}{2}$ in. Bought, 25l. 174.-'66.

ROSARY and CROSS. "Rosario." Silver filigree, the smaller beads in red coral. *Spanish or Italian*. 17th cent. L. $16\frac{1}{2}$ in. Bought, 8l. 101.-'65.

ROSARY. "Rosario." White glass beads, with silver-gilt filigree links, slide, and cross. *Spanish*. 19th cent. L., including cross, 20 in. Bought, 8s. 4d. 230.-'70.

ROSARY. "Rosario." White glass beads, with silver links and crucifix. *Spanish (Murcia)*. 1865-70. L., including chain, 3 ft. $5\frac{1}{2}$ in. Bought, 8s. 730.-'70.

ROSARY. "Rosario." Silver-gilt filigree open-work, the beads of black glass, with pendent cross. *Spanish (Cordova)*. 1865-70. L., including cross, 2 ft. 4 in. Bought, 12s. 6d. 1109.-'71.

ROSARY. "Rosario." Silver-gilt, comprising fifty-seven filigree openwork beads, with pendent crucifix. *Spanish (Cordova)*. 1865-70. L., including crucifix, 22 in. Bought, 14s. 2d. 1181.-'71.

- ROSARY**, "Rosario." Silver, comprising fifty-seven filigree openwork beads, with pendent crucifix. *Spanish (Cordova)*. 1865-70. L, including crucifix, 19½ in. Bought, 9s. 10d. 1182.-'71.
- SCENT BOTTLE with STOPPER**. Formed of a small fir cone or nut, set in enamelled gold and suspended by chains of plain links. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th centy. L. 3½ in. Bought, 5l. 5s. 339.-'70.
- SCENT CASE**. In form of a small watch; the inner case of silver-gilt, the outer of silver filigree. *Spanish*. 17th centy. Diam. 1½ in. Bought, 1l. 8s. 329.-'64.
- STAR of the Order of Charles III. of Spain**. "Placa de Comendador." Silver; ornamented with blue and white enamel edged with gold. *Spanish*. End of 18th centy. 2½ in. by 2½ in. Bought, 1l. 14s. 8d. 239.-'64.
- STATUETTE**. Silver-gilt. St. Bernardo standing on a pedestal, which held a relic. *Spanish*. 17th centy. H. 2½ in., W. 1 in. Bought, 8s. 5d. 236.-'64.
- STATUETTE**. Enamelled gold; representing the Virgin of the Pillar. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish*. 17th or 18th centy. H. 2½ in. Bought, 8l. 8s. 343.-'70.
- STUDS, a pair**. Silver granulated openwork. *Spanish (Cordova)*. 1865-70. Diam. ¾ in. Bought, 3s. 9d. the pair. 1116, 1116a.-'71.
- STUDS, a pair**. Silver, parcel-gilt, set with white pastes. *Spanish (Cordova)*. 1865-70. Diam. ⅞ in. Bought, 2s. the pair. 1117, 1117a.-'71.
- TOOTHPICK CASE**. "Palillero." Silver, circular and engraved. *Spanish (Cordova)*. 1865-70. L. 3½ in. Bought, 2s. 4d. 1133.-'71.
- TOOTHPICK CASE**. "Palillero." Silver, oval and engraved. *Spanish (Cordova)*. 1865-70. L. 3½ in. Bought, 2s. 11d. 1134.-'71.
- TOY**. "Cascabelera." Silver, in form of the Andujar vases, with four handles, bells attached, and chains for suspension. *Spanish (Andujar)*. 18th centy. Total L. 4 in. Bought, 1l. 0s. 10d. 1220.-'71.
- TRAY**. Silver filigree openwork; octagonal. (Part of the rim broken away.) From the Treasury of the Virgen del Pilar, Saragossa. *Spanish (Salamanca?)*. 17th or 18th centy. Greatest W. 7½ in. Bought, 2l. 10s. 327.-'70.

TRAY. Silver filigree openwork ; rectangular. From the Treasury of the Virgen del Pilar, Saragossa. *Spanish* (*Salamanca* ?). 17th or 18th centy. L. $4\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. Bought, 2l. 10s. 328.-'70.

TRIPTYCH. Silver, the top arched, with suspending chain ; the interior painted in oil with the Adoration of the Magi, the exterior engraved in arabesque. *Spanish* About 1550. H. $4\frac{3}{4}$ in., W. $6\frac{1}{2}$ in. Bought, 32l. 93.-'65.

VASE WITH COVER. The body wood, in shape of a coconut, painted with a lady on one side and a hen on the other ; the mounting silver, the foot being pierced and chased, and the cover repoussé and surmounted by a bird. *Spanish* (*Seville*). 17th centy. ? H. $6\frac{1}{2}$ in., W. at foot 3 in. Bought, 1l. 17s. 6d. 1219.-'71.

VASES OF FLOWERS, a pair. Silver, formed of a sheet of metal, cut and repoussé, with circular foot ; for standing on a private altar. *Spanish* (*Seville*). 18th centy. H. $5\frac{1}{4}$ in. Bought, 18s. 9d. 1223, 1223a.-'71.

VOTIVE OFFERING. "Presentalles or Milagros." Silver, in form of a head, repoussé in high relief. *Spanish* (*Barcelona*). 1865-70. H. $2\frac{3}{8}$ in., W. $2\frac{3}{16}$ in. Bought, 3s. 9d. 1244.-'71.

VOTIVE OFFERING. "Presentalles or Milagros." Silver, in form of a head, repoussé. *Spanish* (*Barcelona*). 1865-70. H. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Bought, 2s. 1d. 1245.-'71.

VOTIVE OFFERING. "Presentalles or Milagros." Silver, in form of a hand, repoussé. *Spanish* (*Barcelona*). 1865-70. L. $4\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Bought, 3s. 4d. 1246.-'71.

VOTIVE OFFERING. "Presentalles or Milagros." Silver, in form of a female figure, repoussé. *Spanish* (*Barcelona*). 1865-70. H. $5\frac{1}{8}$ in., W. $2\frac{1}{8}$ in. Bought, 2s. 11d. 1247.-'71.

VOTIVE OFFERING. "Presentalles or Milagros." Silver, in form of a human ear, repoussé. *Spanish* (*Barcelona*). 1865-70. H. $3\frac{3}{16}$ in. W. $1\frac{1}{8}$ in. Bought, 2s. 6d. 1248.-'71.

WHISTLE. "Pito." Silver ; commonly purchased at fairs as presents between lovers. *Spanish* (*Cordova*). 1865-70. W. $1\frac{1}{2}$ in. Given by Señor Sanchez, Cordova. 1205.-'71.

SECTION VI.

POTTERY.

A.—EARTHENWARE AND STONEWARE.

- BASIN** "Fuente." Glazed earthenware, painted with a bird in the centre, and flowers, in blue, green, and yellow. *Spanish (Triana, Seville)*. 1870. H. 3 in., diam. 10½ in. Bought, 6d. 136.-'71.
- BASIN**. "Fuente." Glazed earthenware, white ground, painted blue. *Spanish (Triana, Seville)*. 1870. H. 2½ in., diam. 7½ in. Bought, 3d. 137.-'71.
- BASIN**. "Fuente." Glazed earthenware, painted blue, green, and yellow. *Spanish (Triana, Seville)*. 1870. H. 3 in., diam. 6 in. Bought, 2d. 138.-'71.
- BASIN**. "Sangradera." Glazed earthenware, painted with flowers and bands in blue, green, and yellow. *Spanish (Triana, Seville)*. 1870. H. 4½ in., diam. 22 in. Bought, 3s. 4d. 141.-'71.
- BENITIER, or HOLY-WATER VESSEL**. "Pila de agua bendita." Glazed earthenware, with raised flowers and scrolls of foliage with polychrome decoration; in front the monogram A. and M. crowned, at the back a figure of the Virgin. *Spanish (Talavera)*. 18th cent. H. 14½ in., W. 8½ in. Bought, 2l. 1282.-'71.
- BIBERON**. "Botijo." Terra-cotta, pale clay, with applied flower ornament. *Spanish (Rambla)*. 1870. H. 10½ in. W. 10 in. Bought, 2s. 107.-'71.
- BIBERON**. "Botijo." Terra-cotta, pale clay, with triple handle and long spout, pierced, and with impressed ornament. *Spanish (Triana, Seville)*. 1870. H. 13 in., W. 6½ in. Bought, 1s. 4d. 109.-'71.
- BIBERON**. "Botijo." Glazed earthenware, with waved handle, painted with flowers in polychrome. *Spanish (Triana, Seville)*. 1870. H. 11½ in., diam. 9 in. Bought, 4s. 6d. 122.-'71.
- BIBERON**. "Botijo." Red terra-cotta. *Spanish (Triana, Seville)*. 1870. H. 8 in., W. 8 in. Bought, 6d. 129.-'71.
- BOTTLE**, for brandy. "Jarra." Glazed earthenware, covered with points, painted blue, yellow, and manganeze; called by the peasants *erizo* (porcupine). *Spanish (Andujar)*. 1870. H. 11½ in., W. 9½ in. Bought, 2s. 6d. 82.-'71.

- BOTTLE, for brandy. "Jarra." Glazed earthenware, covered with points, coloured blue and brown; called by the peasants *erizo* (porcupine). *Spanish (Andujar)*. 1870. H. $6\frac{1}{2}$ in., W. 6 in. Bought, 1s. 83.-71.
- BOTTLE. "Jarra." Glazed earthenware, with two handles, painted with leaves in blue, yellow, and brown. *Spanish (Andujar)*. 1870. H. $11\frac{1}{2}$ in., W. $10\frac{1}{2}$ in. Bought, 2s. 84.-71.
- BOTTLE. "Jarra." Glazed earthenware, with two handles, green ground, with leaves in yellow and brown. *Spanish (Andujar)*. 1870. H. $8\frac{1}{2}$ in., W. 8 in. Bought, 1s. 6d. 85.-71.
- BOTTLE. "Jarra." Glazed earthenware, with two handles, yellow ground with brown ornament. *Spanish (Andujar)*. 1870. H. $8\frac{1}{2}$ in., W. $8\frac{1}{2}$ in. Bought, 1s. 2d. 86.-71.
- BOTTLE. "Jarra." Glazed earthenware, with long neck, painted blue and brown. *Spanish (Andujar)*. 1870. H. $6\frac{1}{2}$ in., W. at mouth, $1\frac{1}{2}$ in. Bought, 2d. 94.-71.
- BOTTLE, for brandy. "Jarra." Glazed earthenware, covered with points, painted blue and yellow; called by the peasants *erizo* (porcupine). *Spanish (Andujar)*. 1870. H. 3 in., W. $1\frac{1}{2}$ in. Bought, 2d. 104.-71.
- BOTTLE. "Botella." Terra-cotta, pale clay, barrel-shaped, with applied flower ornament. *Spanish (Rambla)*. 1870. H. 11 in., W. 9 in. Bought, 2s. 106.-71.
- BOTTLE, with STOPPER. "Aceitera." Glazed earthenware, with handle, painted with a nude figure, a hare, a bird, &c. *Spanish (Triana, Seville)*. 1869. H. 11 in., W. at bottom, $4\frac{3}{8}$ in. Bought, 1s. 6d. 116.-71.
- BOTTLE. Green glazed earthenware, with handle. *Spanish (Triana, Seville)*. 1870. H. 8 in., W. at bottom, $3\frac{3}{8}$ in. Bought, 4d. 117.-71.
- BOTTLE, with STOPPER. "Alcuza." Glazed earthenware, painted with grotesque figures in polychrome. *Spanish (Triana, Seville)*. 1870. H., including stopper, 13 in., W. at bottom, $3\frac{1}{2}$ in. Bought, 2s. 6d. 123.-71.
- BOTTLE. "Botijo." Brown glazed earthenware, with ring handle and narrow spout. *Spanish (Catalonia)*. 1870. H. 10 in., W. at bottom, $4\frac{1}{2}$ in. Bought, 8d. 204.-71.
- BOTTLE. "Botijo." Cream-coloured glazed earthenware, with green and brown waved stripes, ring handle and narrow spout. *Spanish (Catalonia)*. 1870. H. 12 in. W. at bottom, $4\frac{1}{2}$ in. Bought, 9d. 205.-71.

BOTTLE. "Botijo." Black unglazed earthenware, with ring handle and short spout. *Spanish (Catalonia)*. 1870. H. 10 in., W. at bottom, $3\frac{1}{2}$ in. Bought, 6*l*. 206.-'71.

BOWL. Enamelled earthenware, Hispano-Moresco ware, lustred; ornamented externally with gadroons, internally with alternate zones of diaper and flowers all in lustre. At the bottom is a shield of arms in lustre and blue. *Spanish*. About 1490. H. $7\frac{3}{4}$ in., diam. $11\frac{1}{2}$ in. Bought, 15*l*. 550.-'64.

BOWL. Enamelled and lustred earthenware, Hispano-Moresco ware; funnel-shaped, with representation of a ship in full sail, the sail bearing the Royal shield of Portugal. *Spanish*. 15th centy. H. 9 in., diam. 20 in. Bought, 54*l*. 486.-'64.

BOWL and COVER. Enamelled earthenware, Hispano-Moresco ware. Painted with a scroll diaper in alternate compartments of gold lustre and blue; the cover surmounted by a cupola shaped ornament in gold lustre. *Spanish*. 15th or 16th centy. H. $21\frac{3}{4}$ in., diam. 18 in. Bought, 80*l*. 7659.-'62.

BOWL. Enamelled and lustred earthenware, the surface covered with foliage, and in the centre a bird in lustre colour; on the back rudely drawn scrolls. *Spanish (Valencian, Manises)*. 18th centy. H. $3\frac{1}{4}$ in., diam. $14\frac{3}{4}$ in. Given by Mr. Richard Pickman, Seville. 228.-'66.

BOWL. Glazed earthenware, decorated within and without with a bull fight, storks, and trees, in green, orange, and manganese. *Spanish (Talavera)*. 18th centy. H. $7\frac{1}{4}$ in., diam. $18\frac{1}{4}$ in. Bought, 4*l*. 1279.-'71.

BOWL. Enamelled and lustred earthenware, with feather-like ornament in centre. *Spanish (Valencian, Manises)*. End of 18th centy. Diam. 15 in. Bought, 1*l*. 326.-'66.

BOWL. Enamelled and lustred earthenware, with feather-like ornament in centre. *Spanish (Valencian, Manises)*. End of 18th centy. Diam. 15 in. Bought, 1*l*. 327.-'66.

BOWL. Enamelled and lustred earthenware, with bird in centre. *Spanish (Valencian, Manises)*. End of 18th centy. Diam. 15 in. Bought, 1*l*. 328.-'66.

BOWL. Enamelled and lustred earthenware, with bird in centre. *Spanish (Valencian, Manises)*. End of 18th centy. Diam. 15 in. Bought, 1*l*. 329.-'66.

BROCAL OF BRIM of a WELL. Glazed white and green earthenware, with inscription in Cufic characters in high relief all round. The inscription, which is repeated, is imperfect, and all that can be deciphered are the words "El otzat el motzat wa-l-salamat," (the abundance, the excellence, the salubrity [of the water]). This ware is considered peculiar to Toledo, and is mentioned as such in the Spanish translation of Lucius Marineus's book, "*De las cosas memorables de España.*" (Alcalá, 1539.) *Spanish (Toledo).* 14th centy. H. 2 ft. 6 in., diam. 2 ft. Bought, 3*l.* 3*s.* 1763.-'71.

DISH. Enamelled earthenware. Hispano-Moresco ware; scroll foliage and bird. *Spanish.* 16th centy. Diam. 8 in. Bought. (Bandinel Collⁿ.) 1001.-'53.

DISH. Enamelled earthenware, maiolica, lusted, Hispano-Moresco ware; in the centre a griffin, and round the rim an inscription to the Saviour and the Virgin. *Spanish.* 17th centy. Diam. 16½ in. Bought, 4*l.* 1283.-'71.

DISH. Glazed earthenware, the ground pale buff colour and mottled, coarsely painted with foliage and buildings in blue and orange. *Spanish (Triana, Seville).* Beginning of 18th centy. Diam. 14½ in. Bought, 10*s.* 1070.-'71.

DISH. Glazed earthenware, the ground pale buff colour and mottled, coarsely painted with foliage and a griffin in blue and orange. *Spanish (Triana, Seville).* Beginning of 18th centy. Diam. 13¾ in. Bought, 10*s.* 1071.-'71.

DISH. Glazed earthenware, the ground pale buff colour and mottled, coarsely painted with foliage and a female bust in blue and orange. *Spanish (Triana, Seville).* Beginning of 18th centy. Diam. 13¼ in. Bought, 10*s.* 1072.-'71.

DRINKING VESSEL. "Bucaro." Black glazed porous ware, vase-shaped, with two handles; the body and foot ornamented with raised ribs, bosses, and bands of diaper pattern, partly gilt. *Spanish.* 16th centy. H. 6¾ in., W. of mouth, 5¾ in. Bought, 1*l.* 10*s.* 1069.-'71.

DRUG VASE. Enamelled earthenware, Hispano-Moresco ware, cylindric; with bands and compartments of arabesque ornament in blue and lustre on white ground. *Spanish.* 15th centy. H. 16 in., diam. 6½ in. Bought, 1*l.* 5*s.* 8*d.* 487.-'64.

DRUG VASE. Enamelled earthenware, Hispano-Moresco ware, cylindric; with bands of simulated Arabic inscriptions in blue on white ground. *Spanish.* 15th centy. H. 16 in., diam. 6½ in. Bought, 1*l.* 4*s.* 488.-'64.

EWER. With handle and spout. Enamelled and lusted earthenware, Hispano-Moresco ware; the sides gadrooned and ornamented in blue and lustre. *Spanish*. 16th centy. (?) H. 10 in., diam. 5 in. Bought, 16l. 8s.

485.—'64.

EWER. "Jarro." Terra-cotta, pale clay, with applied flower ornament. *Spanish (Rambla)*. 1870. H. 12 $\frac{1}{4}$ in., W. 7 $\frac{1}{2}$ in. Bought, 2s.

108.—'71.

FIGURE. "Salero." Glazed earthenware, in form of a female, used as a salt-cellar, painted blue, yellow, and manganese. *Spanish (Andujar)*. 1870. H. 14 $\frac{3}{8}$ in., W. at base, 4 $\frac{1}{2}$ in. Bought, 1s. 3d.

96.—'71.

FIGURE. "Salero." Glazed earthenware, in form of a female, used as a salt-cellar, painted blue, yellow, and brown. *Spanish (Andujar)*. 1870. H. 7 in., W. at base, 2 $\frac{1}{2}$ in. Bought, 6d.

97.—'71.

FLOWER POTS (four). "Macetas or tiestos." Glazed earthenware, coloured, green, blue, pink, and yellow. *Spanish (Triana, Seville)*. 1870. Various dimensions. Bought, 3d. each.

120 to 120c.—'71.

FRAGMENT of an Hispano-Moresco earthenware vessel; green glazed with incised designs. Found at Granada. *Spanish*. 14th or 15th centy. L. 4 $\frac{3}{4}$ in. Given by D. Bonifacio Riaño, Granada.

324.—'64.

HOLY-WATER VESSEL. "Pila de agua bendita." Glazed earthenware, with rude raised representation of the Virgen de la Cabeza appearing to a shepherd, and her sanctuary, painted blue, yellow, and manganese. *Spanish (Andujar)*. 1870. H. 9 $\frac{1}{2}$ in., W. 4 $\frac{1}{2}$ in. Bought, 4d.

103.—'71.

JAR. Unglazed earthenware. A "tinaja" or wine jar, amphora-shaped, and ornamented with incised pattern of vine leaves, and with stamped diaper of Gothic character. *Spanish (Moorish, Andalusian)*. 15th centy. H. 3 ft., diam. 2 ft. 7 in. Bought, 12l.

330.—'66.

JAR. "Tinaja." Brown glazed earthenware (an oil jar). *Spanish*. 19th centy. H. 18 in., diam. 15 $\frac{1}{2}$ in. Bought. (Bandinel Collⁿ)

2967.—'53.

JAR. "Tinaja." Earthenware. In the form of an amphora. *Spanish*. 19th centy. H. 1 ft. 4 $\frac{1}{2}$ in. Given by — Wallace, Esq.

7554.—'61.

JAR. "Tinaja." Earthenware. In the form of an amphora. *Spanish*. 19th centy. H. 1 ft. 4 $\frac{1}{2}$ in. Given by — Wallace, Esq.

7555.—'61.

- JAR, for water. "Alcarraza." Glazed earthenware, with quartrefoil lip and four handles, painted blue and yellow. *Spanish (Andujar)*. 1870. H. $11\frac{1}{4}$ in., W. of mouth, $5\frac{1}{4}$ in. Bought, 1s. 2d. 67.-71.
- JAR, for water. "Alcarraza." Glazed earthenware, with quatrefoil lip and two handles, painted with diaper patterns and figures in blue and yellow. *Spanish (Andujar)*. 1870. H. $11\frac{1}{4}$ in., W. at mouth, $5\frac{1}{4}$ in. Bought, 1s. 2d. 68.-71.
- JAR, for water. "Alcarraza." Glazed earthenware, with quartrefoil lip and four handles, pale green ground, painted brown and yellow. *Spanish (Andujar)*. 1870. H. $11\frac{1}{4}$ in., W. at mouth, $5\frac{1}{4}$ in. Bought, 1s. 2d. 69.-71.
- JAR, for water. "Alcarraza." Glazed earthenware, with quartrefoil lip and two handles, painted blue and yellow. *Spanish (Andujar)*. 1870. H. $11\frac{1}{4}$ in., W. at mouth, $5\frac{1}{4}$ in. Bought, 1s. 2d. 70.-71.
- JAR, for water. "Jarra de chasco." A puzzle jar. Glazed earthenware, with quartrefoil lip and two handles and spouts, painted blue and yellow. *Spanish (Andujar)*. 1870. H. 12 in., W. at mouth, $3\frac{1}{4}$ in. Bought, 1s. 6d. 71.-71.
- JAR, for water. "Alcarraza." Glazed earthenware, with quartrefoil lip and two handles, painted blue and yellow. *Spanish (Andujar)*. 1870. H. $4\frac{1}{4}$ in., W. at mouth, 3 in. Bought, 6d. 72.-71.
- JAR. "Jarra." Brown glazed earthenware, with two handles. *Spanish (Andujar)*. 1870. H. 13 in., W. at mouth, 5 in. Bought, 4d. 87.-71.
- JAR. "Tinaja de Aguardiente." Glazed earthenware, in two tiers with cover, with raised ornament of figures, masks, and flowers, and painted representations of landscape, men, and cattle; the decorations polychrome. Used as a tavern receptacle for brandy. *Spanish (Triana, Seville)*. 1870. H., including cover, 2 ft. $4\frac{1}{4}$ in., W. 16 in. Bought, 20s. 113.-71.
- JAR. "Tinaja de Aguardiente." Glazed earthenware, white ground, painted in blue, with representations of bulls, stags, landscapes and conventional ornament. Used as a tavern receptacle for brandy. *Spanish (Triana, Seville)*. 1870. H. 2 ft. 2 in., W. at mouth, $18\frac{1}{4}$ in. Bought, 14s. 4d. 114.-71.

- JAR. "Tinaja de Aguardiente." Green glazed earthenware, with four handles and impressed waved ornament. Used as a tavern receptacle for brandy. *Spanish (Triana, Seville)*. 1870. H. 22 in., W. at mouth, 13½ in. Bought, 8s. 115.-'71.
- JARS (four). "Jarras." Green glazed earthenware, of various shapes and sizes. *Spanish (Triana, Seville)*. 1870. Bought, 3d each. 121 to 121c.-'71.
- JAR, called in Seville "Talla." Glazed earthenware, with four handles, painted blue, green, and yellow. *Spanish (Triana, Seville)*. 1870. H. 8½ in., W. at mouth, 4½ in. Bought, 10d. 125.-'71.
- JAR. "Talla." Glazed earthenware, with four handles, white ground, painted in blue. *Spanish (Triana, Seville)*. 1870. H. 8½ in., W. at mouth, 4½ in. Bought, 10d. 126.-'71.
- JAR. "Talla." Green glazed earthenware, with two handles. *Spanish (Triana, Seville)*. 1870. H. 7½ in., W. at mouth, 6½ in. Bought, 4d. 130.-'71.
- JAR. "Talla." Green glazed earthenware, with four handles. *Spanish (Triana, Seville)*. 1870. H. 7½ in., W. at mouth, 4 in. Bought, 4d. 131.-'71.
- JAR. "Talla." Green glazed earthenware, with two handles. *Spanish (Triana, Seville)*. 1870. H. 8 in., W. at mouth, 4 in. Bought, 3d. 132.-'71.
- JAR, small. "Talla." Green glazed earthenware. *Spanish (Triana, Seville)*. 1870. H. 3 in. Bought, 1d. 133.-'71.
- JAR with COVER. "Olla." Glazed earthenware, with two handles, painted with lozenges and bands in polychrome. *Spanish (Triana, Seville)*. 1870. H., including cover, 15½ in., W. at mouth, 5½ in. Bought, 6s. 6d. 134.-'71.
- JAR with COVER. "Olla." White glazed earthenware, with blue ornament. *Spanish (Triana, Seville)*. H. 5 in., W. at mouth, 2½ in. Bought, 3d. 139.-'71.
- JAR with COVER. "Olla." White glazed earthenware, with decoration in manganese. *Spanish (Triana, Seville)*. 1870. H. 3½ in., W. at mouth, 2½ in. Bought, 3d. 140.-'71.
- JUG. Glazed earthenware, decorated in blue on white, in form of a female monster. *Spanish (Talavera)*. 18th cent. H. 10½ in., W. 8 in. Bought, 1l. 1280.-'71.
- JUG. "Jarra." Glazed earthenware, white and green grounds, with leaves in yellow and brown. *Spanish (Andujar)*. 1870. H. 13 in., W. at mouth, 3½ in. Bought, 1s. 88.-'71.

- JUG. "Jarra." Glazed earthenware, white ground, painted yellow and blue. *Spanish (Andujar)*. 1870. H. $11\frac{1}{2}$ in., W. at mouth, 3 in. Bought, 9d. 89.-"71.
- JUG. "Jarra." Glazed earthenware, yellow ground, painted light and dark brown. *Spanish (Andujar)*. 1870. H. $7\frac{3}{4}$ in., W. at mouth, $3\frac{1}{2}$ in. Bought, 6d. 90.-"71.
- JUG. "Jarra." Brown glazed earthenware. *Spanish (Andujar)*. 1870. H. $7\frac{1}{4}$ in. Bought, 2d. 91.-"71.
- JUG. "Jarra." Brown glazed earthenware. *Spanish (Andujar)*. 1870. H. $5\frac{1}{2}$ in., W. at mouth, 2 in. Bought, 1d. 92.-"71.
- JUG. "Jarra." Small. Glazed earthenware, painted blue and brown. *Spanish (Andujar)*. 1870. H. 4 in., W. at mouth, $1\frac{1}{2}$ in. Bought, 1d. 93.-"71.
- JUG. "Jarra." Terra-cotta, pale clay, with rough indented ornament, and two handles. *Spanish (Triana, Seville)*. 1870. H. 8 in., W. at mouth, $4\frac{1}{2}$ in. Bought, 4d. 111.-"71.
- JUG. "Jarra." Terra-cotta, pale clay, with two handles. *Spanish (Triana, Seville)*. 1870. H. $6\frac{1}{2}$ in., W. at mouth, $3\frac{1}{2}$ in. Bought, 2d. 112.-"71.
- JUG. "Jarro." Glazed earthenware, with handle, painted with fruit in green and yellow. *Spanish (Triana, Seville)*. 1870. H. $8\frac{1}{2}$ in., W. at mouth, 5 in. Bought, 1s. 3d. 124.-"71.
- JUG. "Jarro." In form of a man's head. Glazed earthenware, with handle, coloured. *Spanish (Triana, Seville)*. 1870. H. $6\frac{1}{2}$ in., W. at mouth, $3\frac{1}{4}$ in. Bought, 1s. 127.-"71.
- JUG. "Jarro." Glazed earthenware, with handle and trefoil lip, painted blue, green, and yellow. *Spanish (Triana, Seville)*. 1870. H. 9 in., W. at mouth, $3\frac{1}{2}$ in. Bought, 7d. 135.-"71.
- PLAQUE. Enamelled earthenware. Oval; painted with representation of Pomona seated in a landscape, suckling a child and attended by cupids; the border is raised in form of a frame with scroll ornaments. *Spanish (Alcora)*. 18th cent. H. $20\frac{1}{2}$ in., W. $19\frac{1}{2}$ in. Bought, 19l. (Reynolds Collⁿ). 1051.-"71.
- PLAQUE. Enamelled earthenware. Oval; painted with representation of Galatea riding on dolphins, and attended by cupids, nereids, and a triton; the border is raised in form of a frame with scroll ornaments. *Spanish (Alcora)*. 18th cent. H. $20\frac{1}{2}$ in., W. $19\frac{1}{4}$ in. Bought, 19l. (Reynolds Collⁿ). 1052.-"71.

PLATE. Enamelled earthenware, maiolica, lusted, Hispano-Moresco ware; in the centre a shield of arms, surrounded by concentric bands of a small diaper pattern. *Spanish.* 16th centy. Diam. 17 in. Bought, 8*l*.

1457.—'70.

PLATE. Enamelled earthenware, maiolica, lusted, Hispano-Moresco ware; with figure of an animal in blue outline, filled in with reticulated pattern and flowers. *Spanish.* 16th centy. Diam. 15½ in. Bought, 8*l*.

1458.—'70.

PLATE. Enamelled earthenware, maiolica, lusted, Hispano-Moresco ware; with figure of a dragon with outspread wings in blue, green, and yellow, and green and yellow border. *Spanish.* 16th centy. Diam. 15 in. Bought, 5*l*. 10*s*.

1459.—'70.

This plate is coloured in the same style as the Azulejos, and is one of the most remarkable specimens of Hispano-Moresco ware in the Museum.

PLATE. Enamelled earthenware, maiolica, lusted, Hispano-Moresco ware; with figure of a rampant lion in blue, and inscribed round the rim, "Ave Maria gra. plena." *Spanish.* 16th centy. Diam. 15 in. Bought, 5*l*. 10*s*.

1460.—'70.

PLATE. Enamelled earthenware, maiolica, lusted, Hispano-Moresco ware; with figure of a bird in blue and yellow, and coloured flowers. *Spanish.* 16th centy. Diam. 9¼ in. Bought, 1*l*. 4*s*. 10*d*.

1461.—'70.

This plate is of the same kind as No. 1459.—'70.

PLATEAU. Enamelled earthenware. Hispano-moresco lusted ware; shield of arms and arabesque in front; the reverse covered with a large spread eagle in lustre colour. *Spanish.* 15th centy. Diam. 18 in. Bought (Bernal Coll^a), 6*l*. 10*s*.

1760.—'55.

PLATEAU. Enamelled earthenware. Hispano-moresco lusted ware. Painted with lion rampant in blue; round the edge in compartments is written in blue: " | cum sis | yn mensa | et vino de | paupere | pensa." *Spanish.* 15th centy. Diam. 15 in. Bought, 1*l*. 2*s*. 6*d*.

4783.—'58.

PLATEAU. Enamelled earthenware. Hispano-moresco lusted ware; in the centre a blue lion rampant. *Spanish.* 15th centy. Diam. 15 in. Bought, 1*l*. 2*s*. 6*d*. 4784.—'58.

PLATEAU. Enamelled earthenware. Hispano-Moresco ware, with lusted arabesque ornaments in compartments, alternating with simulated Arabic inscriptions in lustre and blue. *Spanish.* 15th centy. Diam. 17 in. Bought, 20*l*.

489.—'58

PLATEAU. Enamelled earthenware. Hispano-moresco ware in gold lustre; gold shield in centre, with the arms of Castille and Sicily, and raised rays, the ground diapered with lustre colour. *Spanish.* 15th or 16th centy. Diam. 17½ in. Bought (Bernal Collⁿ), 15*l.* 10*s.* 1680.-'55.

PLATEAU. Enamelled earthenware. Hispano-moresco lusted ware; with raised ribs, decorated with blue and gold, in the centre a lion. *Spanish.* 15th or 16th centy. Diam. 18 in. Bought (Bernal Collⁿ), 11*l.* 1711.-'55.

PLATEAU. Enamelled earthenware. Hispano-moresco lusted ware; in the centre a shield bearing a lion rampant, on the reverse an eagle. *Spanish.* 15th or 16th centy. Diam. 17½ in. Bought (Bernal Collⁿ), 7*l.* 7*s.* 1712.-'55.

PLATEAU. Enamelled earthenware. Hispano-moresco lusted ware; arabesque ornaments and shield of arms. *Spanish.* 15th or 16th centy. Diam. 18½ in. Bought (Bernal Collⁿ), 7*l.* 10*s.* 1762.-'55.

PLATEAU. Enamelled earthenware. Hispano-moresco ware; scroll border, with a bull in centre medallion. *Spanish.* 15th or 16th centy. Diam. 19½ in. Bought, 6*l.* 1635.-'56.

PLATEAU. Enamelled earthenware. Hispano-moresco ware; with raised centre, the border ornamented with large leaves, raised and arranged obliquely. *Spanish.* 15th or 16th centy. Diam. 16½ in. Bought, 8*l.* 4232.-'57.

PLATEAU. Enamelled earthenware. Hispano-moresco ware; copper lustre with medallion centre, in the medallion a floriated cross of St. Dominic; the rest of the surface filled in with a diaper of floriated ornament of grotesque birds. *Spanish (Valencia-Manises).* 18th centy. Diam. 19½ in. Bought, 8*l.* 4352.-'57.

SILVER or PLATEAU. Enamelled earthenware. Hispano-moresco lusted ware; ground of diapered ornament, with an escutcheon of arms in centre of Aragon and Castille, used by the descendants of the Counts of Mayorga. *Spanish.* About 1490. H. 3½ in., diam. 20 in. Bought, 5*l.* 5*s.* 243.-'53.

SOUP TUREEN and COVER. White glazed earthenware, irregular shaped, the surface ornamented with raised scrolls and groups of painted flowers, the handle formed by a fruit branch. *Spanish (Talavera).* 18th centy. L. 18½ in., W. 10½ in. Bought, 2*l.* 1281.-'71.

SPICE BOX. "Especiero." Glazed earthenware, with five receptacles for salt and spices, painted blue, yellow, and manganese. *Spanish (Andujar).* 1870. H. 7½ in. W. 6 in. Bought, 10*d.* 100.-'71.

SPICE BOX. "Especiero." Brown glazed earthenware, with five receptacles for salt and spices. *Spanish (Andujar)*. 1870. H. $6\frac{1}{2}$ in., W. 5 in. Bought, 3d.

101.—'71.

SPICE BOX. "Especiero." Glazed earthenware, with seven receptacles for salt and spices, painted blue, yellow, and manganese. *Spanish (Andujar)*. 1870. H. $3\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. Bought, 2d.

102.—'71.

SPORTSMAN'S BOTTLE, for water. "Castaña." Glazed earthenware, round and flattened, with two handles, painted with a bull attacking a horseman, a human face, &c., in blue and yellow. *Spanish (Andujar)*. Dated 1866. H. $11\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought, 1s. 2d.

77.—'71.

SPORTSMAN'S BOTTLE, for water. "Castaña." Glazed earthenware, round and flattened, with two handles, painted with a female bust and a stag in blue and yellow. *Spanish (Andujar)*. 1870. H. $11\frac{1}{2}$ in., diam., $9\frac{1}{2}$ in. Bought, 1s.

78.—'71.

SPORTSMAN'S BOTTLE, for water. "Castaña." Glazed earthenware, with flattened sides and four handles, painted blue, yellow, and manganese. *Spanish (Andujar)*. 1870. H. 8 in., W. $5\frac{1}{2}$ in. Bought, 1s.

79.—'71.

SPORTSMAN'S BOTTLE, for water. "Castaña." Glazed earthenware, with flattened sides and four handles, painted yellow and blue. *Spanish (Andujar)*. 1870. H. $8\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. Bought, 9d.

80.—'71.

SPORTSMAN'S BOTTLE, for brandy. "Castaña." Glazed earthenware, round and flattened, with two handles, painted blue and brown. *Spanish (Andujar)*. 1870. H. $6\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. Bought, 4d.

81.—'71.

SPORTSMAN'S BOTTLE, for water. "Castaña." Terra-cotta, pale clay, round and flattened, with two handles. *Spanish (Triana, Seville)*. 1870. H. $11\frac{1}{2}$ in., diam. 9 in. Bought, 9d.

110.—'71.

STAND, for Chocolate Cup. "Marcelina." Glazed earthenware, shell-shaped, with raised and pierced centre, painted with flowers. *Spanish (Triana, Seville)*. Early 19th centy. Diam. $7\frac{1}{4}$ in. Bought, 10d.

128.—'71.

STAND, for jar. "Pié de Jarra." Glazed earthenware, circular, painted blue, yellow, and manganese. *Spanish (Andujar)*. 1870. H. $4\frac{3}{4}$ in., W. at top, $5\frac{1}{2}$ in. Bought, 6d.

73.—'71.

STAND, for jar. "Pié de Jarra." Glazed earthenware, circular, painted blue and black. *Spanish (Andujar)*. 1870. H. 4 in., W. at top, $4\frac{3}{4}$ in. Bought, 3d.

74.—'71.

STAND, for jar. "Pié de Jarra." Glazed earthenware, circular, painted blue, yellow, and manganese. *Spanish (Andujar)*. 1870. H. $3\frac{1}{2}$ in., W. at top, $3\frac{1}{2}$ in. Bought, 3*d*. 75.-'71.

STAND, for jar. "Pié de Jarra." Glazed earthenware, circular, with waved rim, painted blue and yellow. *Spanish (Andujar)*. 1870. H. $4\frac{1}{2}$ in., W. at top, $4\frac{1}{2}$ in. Bought, 4*d*. 76.-'71.

TAZZA. "Perfumador." Brown glazed earthenware with handle, used for burning herbs and perfumes. *Spanish (Triana, Seville)*. 1870. H. $4\frac{1}{2}$ in., diam. 7 in. Bought, 2*d*. 118.-'71.

TILE. (Fragment of). Enamelled earthenware. Inscribed with the shield and motto of the Moorish kings of Granada: "No other conqueror but God." An "azulejo," from the Alhambra. *Spanish (Moorish)*. 14th or 15th centy. L. $4\frac{1}{2}$ in., W. $2\frac{3}{8}$ in. Bought. (Bandinel Colln.) 110*d*.-'53.

TILES. "Azulejos." For wall decoration. A series of 170, white earthenware, enamelled with coloured floral and geometric patterns. From various buildings in the city of Toledo. *Spanish*. Early 16th centy. Bought, 7*l*. 3*s*. 11*d*. 308.-'66.

TILE. Enamelled earthenware. An "azulejo." *Spanish (Moorish)*. Early 16th centy. Square, 6 in. Bought. (Bandinel Colln.) 183.-'53.

TILE. Enamelled earthenware. An "azulejo." *Spanish (Moorish)*. Early 16th centy. Square, 5 in. Bought. (Bandinel Colln.) 184.-'53.

TILE. Enamelled earthenware. An "azulejo." *Spanish (Moorish)*. Early 16th centy. Square, 5 in. Bought. (Bandinel Colln.) 185.-'53.

TILE. Enamelled earthenware. An "azulejo," decorated with an armillary sphere. *Spanish (Moorish)*. Early 16th centy. Square, 5 in. Bought. (Bandinel Colln.) 186.-'53.

TILE. Enamelled earthenware. An "azulejo." *Spanish (Moorish)*. Early 16th centy. Square, $5\frac{1}{2}$ in. Bought. (Bandinel Colln.) 1013.-'53.

TILES. Twenty-eight. Enamelled earthenware; "azulejos," with blue arabesque pattern. *Spanish*. Second half of 16th centy. From the ancient castle of Segovia. Size of each tile $5\frac{1}{2}$ in. square. Bought, 1*s*. 367.-'64.

- TILE.** Enamelled earthenware. An "azulejo," with foliage pattern in blue, green, and yellow on white ground. *Spanish (Moorish)*. 16th centy. $5\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Given by the Rev. Greville J. Chester. 495.-'65.
- TILE.** Enamelled earthenware. An "azulejo," with foliage pattern in blue, green, and yellow on white ground. *Spanish (Moorish)*. 16th centy. $5\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Given by the Rev. Greville J. Chester. 495a.-'65.
- TILE.** Enamelled earthenware. An "azulejo," with foliage roundel in blue, green, and yellow on white ground. *Spanish (Moorish)*. 16th centy. Square, $3\frac{1}{2}$ in. Given by the Rev. Greville J. Chester. 495b.-'65.
- TILE.** Enamelled earthenware. An "azulejo," with geometric roundel in dark blue and yellow on white ground. *Spanish (Moorish)*. 16th centy. Square, $2\frac{1}{2}$ in. Given by the Rev. Greville J. Chester. 495c.-'65.
- TILE.** Enamelled earthenware. An "azulejo," lozenge-shaped, with lozenge pattern in black, yellow, and green on white ground. *Spanish (Moorish)*. 16th centy. 5 in. by 3 in. Given by the Rev. Greville J. Chester. 495d.-'65.
- VASE.** Enamelled earthenware. Hispano-moresco ware; cylindrical. *Spanish*. 15th centy. H. $9\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in. Bought. (Bandinel Coll^a) 1457.-'53.
- VASE.** Enamelled earthenware, Hispano-moresco ware, lustred, with flat expanded handles, the body spherical on a trumpet-shaped base, the neck funnel-formed; the whole surface diapered with leaves and conventional flowers in reddish yellow lustre and blue. *Spanish*. 15th centy. H. $20\frac{3}{4}$ in., W. $14\frac{1}{4}$ in. Bought (Soulages Coll^a), 80l. 8968.-'63.
- VASE.** Maiolica. Painted in lustre, with foliage ornament, and with a rudely executed shield of arms, seemingly of Sicily and Portugal. *Spanish*. Late 15th centy. H. $16\frac{1}{4}$ in., diam. $16\frac{3}{4}$ in. Bought, 44l. 104.-'69.
- VASE.** Maiolica. Painted in lustre, with foliage ornament, and with a rudely executed shield of arms; seemingly of Sicily and Portugal. *Spanish*. Late 15th centy. H. $16\frac{1}{4}$ in., diam. $16\frac{3}{4}$ in. Bought, 44l. 105.-'69.
- VASE.** Spanish red earthenware, modern. H. $9\frac{1}{2}$ in., W. $4\frac{3}{4}$ in. Bought. (Bandinel Coll^a) 2483.-'53.
- VASE.** "Jarra." Small. Glazed earthenware, painted blue. *Spanish (Andujar)*. 1870. H. $2\frac{1}{4}$ in., W. at mouth, $\frac{4}{5}$ in. Bought. 1d. 95.-'

VASE with COVER. "Jarra con tapadera." Glazed earthenware, with eight handles in form of flowers or vegetables, painted blue, yellow, and manganese. *Spanish (Andujar)*. 1870. H. $10\frac{1}{2}$ in., W. at mouth, $3\frac{3}{4}$ in. Bought, 1s. 98.-'71.

VASE with COVER. "Jarra con tapadera. Glazed earthenware, with four handles in form of flowers or vegetables, the cover surmounted by a bird, painted blue and yellow. *Spanish (Andujar)*. 1870. H. $8\frac{1}{2}$ in., W. at mouth, $3\frac{1}{2}$ in. Bought, 9d. 99.-'71.

VASE. "Jarra." Glazed earthenware, with wide mouth, painted with figures and flowers in blue, yellow, and green. *Spanish (Triana, Seville)*. 1870. H. 7 in., diam. 8 in. Bought, 2s. 119.-'71.

WATER POT. Spanish red earthenware. H. 10 in., W. $7\frac{1}{2}$ in. Bought. (Bandinel Collⁿ) 2482.-'53.

WHISTLES (eight). "Pitos or Silvatos." Earthenware, six glazed and two unglazed, in form of horsemen, &c. *Spanish (Andujar)*. 1870. Various dimensions. Bought, 1s. 2d. 105 to 105g.-'71.

B.—PORCELAIN.

CUP and SAUCER. Madrid porcelain. Brown marbled ground, white medallions in the centre painted with fruit. Mark M^p crowned, and P. on the Cup, and G. S. on the saucer under the paste. *Spanish (Buen Retiro)*. 18th centy. Cup, H. 3 in., diam. $2\frac{1}{2}$ in. Saucer, diam. 5 in. Bought. (Bandinel Collⁿ) 3375.-'53.

The initials G. S. seem to be those of Gabriel Sorrentini, one of the painters employed in the manufactory from 1769 to 1802.

VASE. Biscuit porcelain, oviform, two-handled, with frieze of classic dancing figures and flowers. *Spanish (Buen Retiro)*. 18th centy. H. 2 ft. 2 in., W. 13 in. Bought, 6l. 4s. 2d. 344.-'66.

SECTION VII.

GLASS VESSELS.

BOTTLE. "Cantaro." Plain glass, bulbous body, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. 10 in., W. at bottom, $3\frac{1}{2}$ in. Bought, 1s. 2d. 149.-'71.

- BOTTLE** "Cantaro." Plain glass, bulbous body, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. 12 in., W. at bottom, $3\frac{1}{2}$ in. Bought, 1s. 6d. 150.-'71.
- BOTTLE** "Cantaro." Plain glass, bulbous body, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. $8\frac{1}{2}$ in., W. at bottom, $3\frac{1}{2}$ in. Bought, 10d. 151.-'71.
- BOTTLE** "Cantaro." Plain glass, bulbous body, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. $11\frac{1}{2}$ in., W. at bottom, $4\frac{1}{2}$ in. Bought, 1s. 6d. 152.-'71.
- BOTTLE** "Cantaro." Plain glass, bulbous body, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. 6 in., W. at bottom, $2\frac{3}{4}$ in. Bought, 6d. 153.-'71.
- BOTTLE** "Cantaro." Plain glass with spiral white lines, bulbous body, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. 12 in., W. at bottom, $4\frac{1}{2}$ in. Bought 2s. 2d. 154.-'71.
- BOTTLE** "Cantaro." Plain glass, with spiral white lines, bulbous body, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. $11\frac{1}{2}$ in., W. at bottom, $4\frac{1}{2}$ in. Bought, 2s. 2d. 155.-'71.
- BOTTLE** "Cantaro." Plain glass, with spiral white lines, bulbous body, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. $11\frac{1}{2}$ in., W. at bottom, $4\frac{1}{2}$ in. Bought, 2s. 2d. 156.-'71.
- BOTTLE** "Cantaro." Pale green glass, with white stripes and applied ornament, bulbous body, with ring handle surmounted by a cock, and tapering spout. *Spanish (Catalonia)*. 1870. H. 14 in., W. at bottom, $4\frac{1}{2}$ in. Bought, 2s. 2d. 157.-'71.
- BOTTLE** "Cantaro." Plain glass, decanter-shape, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. $9\frac{1}{2}$ in., W. at bottom, $3\frac{1}{2}$ in. Bought 11d. 158.-'71.
- BOTTLE** "Cantaro." Plain glass, decanter-shape, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. 10 in., W. at bottom, $3\frac{3}{4}$ in. Bought, 11d. 159.-'71.
- BOTTLE** "Cantaro." Plain glass, decanter-shape, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. 8 in., W. at bottom, $2\frac{3}{4}$ in. Bought, 6d. 160.-'71.
- BOTTLE** "Cantaro." Plain glass, decanter-shape, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. $11\frac{1}{2}$ in., W. at bottom, $3\frac{1}{2}$ in. Bought, 1s. 3d. 161.-'71.

BOTTLE. "Cantaro." Plain glass, fluted, decanter-shape, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. $10\frac{1}{2}$ in., W. at bottom, $3\frac{1}{2}$ in. Bought, 1s.

162.-"71.

BOTTLE. "Cantaro." Plain glass, with spiral white lines, decanter-shape, with ring handle and curved spout. *Spanish (Catalonia)*. 1870. H. 11 in., W. at bottom, $4\frac{1}{4}$ in. Bought, 1s. 8d.

163.-"71.

BOTTLE. "Porron." Plain glass, with spiral white lines and applied ornament, funnel-shape, with waved lip and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $10\frac{3}{8}$ in., W. at bottom, $6\frac{1}{2}$ in. Bought, 1s. 8d.

164.-"71.

BOTTLE. "Porron." Plain glass, with spiral white lines and applied ornament, funnel-shape, with waved lip and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $10\frac{1}{4}$ in., W. at bottom, 5 in. Bought, 1s. 8d.

165.-"71.

BOTTLE. "Porron." Plain glass, with spiral white lines, bulbous body, with wide mouth and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. 10 in., W. at bottom, 6 in. Bought, 1s. 8d.

166.-"71.

BOTTLE. "Porron." Plain glass, with spiral white lines, bulbous body, with wide mouth and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. 10 in., W. at bottom, $5\frac{1}{2}$ in. Bought, 1s. 8d.

167.-"71.

BOTTLE. "Porron." Plain glass, with spiral white lines, funnel-shape, with wide mouth and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $8\frac{1}{2}$ in., W. at bottom, $5\frac{1}{4}$ in. Bought, 1s. 3d.

168.-"71.

BOTTLE. "Porron." Plain glass, with spiral white lines, funnel-shape, with curved neck and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $10\frac{1}{2}$ in., W. at bottom, $6\frac{1}{2}$ in. Bought, 1s. 8d.

169.-"71.

BOTTLE. "Porron." Plain glass, funnel-shape, with curved neck, and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $9\frac{3}{4}$ in., W. at bottom, 5 in. Bought, 1s. 3d.

170.-"71.

BOTTLE. "Porron." Plain glass, funnel-shape, with curved neck, and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $8\frac{3}{8}$ in., W. at bottom, $4\frac{1}{2}$ in. Bought, 10d.

171.-"71.

BOTTLE. "Porron." Plain glass, funnel-shape, with curved neck and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. 7 in., W. at bottom, $3\frac{1}{2}$ in. Bought, 6d.

172.-"71.

- BOTTLE. "Porron." Plain glass, bulbous body, with wide mouth and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. 9 in., W. at bottom, $4\frac{1}{2}$ in. Bought, 8d. 173.—71.
- BOTTLE. "Porron." Plain glass, bulbous body, with wide mouth and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $7\frac{1}{2}$ in., W. at bottom, $3\frac{3}{4}$ in. Bought, 6d. 174.—71.
- BOTTLE. "Porron." Plain glass, bulbous body, with wide mouth and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. 8 in., W. at bottom, $3\frac{1}{2}$ in. Bought, 6d. 175.—71.
- BOTTLE. "Porron." Plain glass, bulbous body, with wide mouth and long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $6\frac{3}{4}$ in., W. at bottom, $3\frac{1}{2}$ in. Bought, 4d. 176.—71.
- BOTTLE. "Porron." Plain glass funnel-shape, with long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. 7 in., W. at bottom, 4 in. Bought, 6d. 177.—71.
- BOTTLE. "Porron." Plain glass, funnel-shape, with long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. 7 in., W. at bottom, $3\frac{1}{2}$ in. Bought, 6d. 178.—71.
- BOTTLE. "Porron." Plain glass, funnel-shape, with long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $6\frac{1}{2}$ in., W. at bottom, $3\frac{3}{4}$ in. Bought, 6d. 179.—71.
- BOTTLE. "Porron." Plain glass, funnel-shape, with long spout; used for drinking wine. *Spanish (Catalonia)*. 1870. H. $6\frac{1}{8}$ in., W. at bottom, $3\frac{5}{8}$ in. Bought, 4d. 180.—71.
- BOTTLE. "Porron." Plain glass, funnel-shape, with double neck and partition throughout, and curved spout; used to hold wine and water. *Spanish (Catalonia)*. 1870. H. 9 in., W. at bottom, $5\frac{1}{4}$ in. Bought, 8d. 181.—71.
- BOTTLE. "Aceitera." Plain glass, with ring handle and wide spout; used for oil. *Spanish (Catalonia)*. 1870. H. 7 in., W. at bottom, $3\frac{1}{2}$ in. Bought, 6d. 182.—71.
- BOTTLE. "Vinagrera." Plain glass, with double neck and partition throughout, two handles, and two necks; used to hold oil and vinegar. *Spanish (Catalonia)*. 1870. H. $7\frac{5}{8}$ in., W. at bottom, $3\frac{1}{8}$ in. Bought, 6d. 183.—71.
- BOTTLE. "Vinagrera." Plain glass, with handle and curved spout. *Spanish (Catalonia)*. 1870. H. $7\frac{1}{4}$ in., W. at bottom, $2\frac{1}{2}$ in. Bought, 4d. 184.—71.

- BOTTLE.** "Botella." Plain glass, with white bands. *Spanish (Catalonia)*. 1870. H. 10 in., W. at bottom, $4\frac{1}{2}$ in. Bought, 1s. 6d. 187.-'71.
- BOTTLE.** "Dama Juana." Glass, covered with basket work; used for brandy or vinegar. *Spanish (Catalonia)*. 1870. H. 14 in., W. at bottom, $6\frac{1}{2}$ in. Bought, 2s. 6d. 203.-'71.
- CANDLESTICKS**, a pair. "Candelero." Plain glass, with waved bands round the nozzle. *Spanish (Catalonia)*. 1870. H. 8 in., W. at bottom, $4\frac{3}{8}$ in. Bought, 2s. the pair. 200, 200a.-'71.
- CANDLESTICK.** "Candelero." Pale green glass, ribbed, with waved bands round the nozzle. *Spanish (Catalonia)*. 1870. H. 10 in., W. at bottom, $4\frac{3}{8}$ in. Bought, 1s. 201.-'71.
- CANDLESTICK.** "Candelero." Pale green glass, ribbed, with waved bands round the nozzle. *Spanish (Catalonia)*. 1870. H. $8\frac{1}{8}$ in., W. at bottom, $3\frac{3}{8}$ in. Bought, 1s. 202.-'71.
- CRUET.** "Vinagreras." Green glass, with double mouth and partition throughout; for oil and vinegar. *Spanish (Catalonia)*. 1870. H. $5\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Bought, 2d. 195.-'71.
- DRINKING GLASS.** White glass, the upper part in form of the Spanish vessel called "bucaro," ribbed, and streaked with colours; the stem of Venetian character, pine-apple shape, with remains of gilding; the foot plain. *Spanish (Cadalso, in the province of Toledo)*. 17th cent. H. $8\frac{3}{8}$ in., W. of mouth, $3\frac{1}{8}$ in. Bought, 12l. 1068.-'71.
- HOLY-WATER VESSEL.** "Pila de agua bendita." Plain glass, with reticulated back, surmounted by a cross. *Spanish (Catalonia)*. 1870. H. 9 in., W. 4 in. Bought, 6d. 191.-'71.
- JAR.** "Florero." Plain glass, ribbed. *Spanish (Catalonia)*. 1870. H. $5\frac{1}{4}$ in., W. at top, $4\frac{1}{4}$ in. Bought, 2d. 198.-'71.
- JAR.** "Florero." Plain glass, ribbed. *Spanish (Catalonia)*. 1870. H. 5 in., W. at top, 4 in. Bought, 2d. 199.-'71.
- JUG.** "Cantaro." Plain glass, funnel-shape, with wide mouth, handle, and curved spout. *Spanish (Catalonia)*. 1870. H. $5\frac{1}{4}$ in., W. at bottom, $3\frac{1}{4}$ in. Bought, 3d. 142.-'71.
- Jug.* "Cantaro." Plain glass, funnel-shape, with wide mouth, handle, and curved spout. *Spanish (Catalonia)*. 1870. H. $5\frac{1}{4}$ in., W. at bottom, $3\frac{1}{4}$ in. Bought, 3d. 143.-'71.

- JUG. "Cantaro." Plain glass, funnel-shape, with wide mouth, handle, and curved spout. *Spanish (Catalonia)*. 1870. H. $5\frac{1}{4}$ in., W. at bottom, $3\frac{3}{8}$ in. Bought, 3d. 144.-'71.
- JUG. "Cantaro." Plain glass, funnel-shape, with wide mouth, handle, and curved spout. *Spanish (Catalonia)*. 1870. H. $4\frac{1}{2}$ in., W. at bottom, 3 in. Bought, 2d. 145.-'71.
- JUGS, two small. Plain glass, funnel-shape, with wide mouth, handle, and curved spout. *Spanish (Catalonia)*. 1870. H. $2\frac{1}{4}$ in., W. at bottom, 2 in. Bought, 2d. 146, 146a.-'71.
- JUG. "Cantaro." Green glass, funnel-shape, with wide mouth, handle, and curved spout. *Spanish (Catalonia)*. 1870. H. 6 in., W. at bottom, $4\frac{1}{2}$ in. Bought, 3d. 147.-'71.
- JUG. "Cantaro." Green glass, funnel-shape, with wide mouth, handle, and curved spout. *Spanish (Catalonia)*. 1870. H. 5 in., W. at bottom, 3 in. Bought, 3d. 148.-'71.
- LAMP. "Lampara." Plain glass, with spiral white lines, pear-shape; for suspension. *Spanish (Catalonia)*. 1870. H. 14 in., W. 10 in. Bought, 1s. 6d. 188.-'71.
- LAMP. "Lampara." Plain glass, with spiral white lines, pear-shape; for suspension. *Spanish (Catalonia)*. 1870. H. 7 in., W. $4\frac{3}{4}$ in. Bought, 4d. 189.-'71.
- LAMP. "Lampara." Plain glass, bottle shape. *Spanish (Catalonia)*. 1870. H. $5\frac{1}{2}$ in., W. at bottom, 3 in. Bought, 2d. 190.-'71.
- LAMP. "Lampara." Plain glass, with projecting band and wide mouth; for ecclesiastical use. *Spanish (Catalonia)*. 1870. H. $4\frac{1}{2}$ in., W. at top, $4\frac{1}{4}$ in. Bought, 2d. 197.-'71.
- MODELS (ten). Glass, in the forms of vessels used by the peasantry of Spain. *Spanish (Catalonia)*. 1870. Various dimensions. Bought, 1s. 6d. 196.-'71.
- PEPPER CASTER. "Pimentero." Plain glass, decanter-shape. *Spanish (Catalonia)*. 1870. H. 4 in., W. at bottom, $2\frac{1}{2}$ in. Bought, 2d. 194.-'71.
- SALT-CELLAR. "Salero." Pale green glass; for suspension. *Spanish (Catalonia)*. 1870. H. 5 in., W. $5\frac{1}{2}$ in. Bought, 4d. 185.-'71.
- SALT-CELLAR. "Salero." Pale green glass; for suspension. *Spanish (Catalonia)*. 1870. H. 4 in., W. $3\frac{1}{4}$ in. Bought, 2d. 186.-

SALT-CELLAR. "Salero." Plain glass, decanter-shape. *Spanish (Catalonia)*. 1870. H. $4\frac{1}{4}$ in., W. at bottom, $2\frac{1}{4}$ in. Bought, 2*d*. 193.-'71.

TAZZA BOWL. Plain glass, the lower part of the body spirally waved, and decorated with scale pattern in gold and coloured dots, the foot fluted. *Spanish (Cadalso, in the province of Toledo)*. 16th centy. H. $5\frac{1}{4}$ in., diam. 11 in. Bought, 10*l*. 1082.-'71.

VESSEL. "Borracha or Cantaro." Plain glass, spirally-ribbed, with three narrow spouts. *Spanish (Catalonia)*. 1870. H. 9 in., W. $4\frac{1}{2}$ in. Bought, 6*d*. 192.-'71.

Used by the peasant girls of the villages of Catalonia to sprinkle rose water at the houses of those who have contributed alms towards the festival of the patron saint of the locality.

SECTION VIII.

LEATHERWORK AND BOOKBINDING.

BOOK. "Executoria" or title deed on parchment of the families of Garcia, Santiago, Moreno, Infantas, and Castillo, with four miniatures; bound in dark leather, embossed with minute arabesques of Moorish design. *Spanish*. Dated 1708, Madrid. $12\frac{1}{4}$ in. by $8\frac{3}{4}$ in. Bought, 1*l*. 5*s*. 3*d*. 94.-'64.

BOOK. In manuscript; folio volume with illuminations; containing the pedigree or "Executoria" of the families of Berbincana and Lizarazu. Bound in brown leather, tooled and gilt with armorial bearings. *Spanish (Pamplona)*. 1628. $11\frac{1}{2}$ in. by $8\frac{3}{4}$ in. Bought, 1*l*. 1*s*. 10*l*.-'64.

BOOK. "Epistolas de Sant Hieronimo." Valencia, 1526, in black letter. Contemporary *Spanish* binding of brown calf, with blind and gilt tooling. 12 in. by $8\frac{1}{4}$ in. Bought, 1*l*. 152.-'66.

BOOK of PRAYERS. Vellum, written in Hebrew with illuminations; bound in tortoiseshell ornamented with silver-gilt, filigree, piqué, and incrustated work. *Spanish*, dated 1747. 3 in. by $2\frac{1}{4}$ in. Bought, 12*l*. 12*s*. 513.-'68.

PANEL for FURNITURE. Leather, stamped, gilt, and painted in rococo scroll and flower pattern. *Spanish*. 17th centy. H. 2 ft. 6 in., W. 1 ft. $9\frac{1}{2}$ in. Given by Mr. Murray Marks. 471.-'69.

- PANEL for FURNITURE. Leather, stamped, gilt, and painted with vase of flowers and scrolls. *Spanish*. 17th centy. H. 2 ft. 3 in., W. 2 ft. 2½ in. Given by Mr. Murray Marks. 472.-'69.
- PANEL for FURNITURE. Leather, stamped, gilt, and painted with leaf, flower, and scroll pattern on blue and white grounds. *Spanish*. 17th centy. H. 2 ft. 6 in., W. 2 ft. Given by Mr. Murray Marks. 473.-'69.
- PANEL for FURNITURE. Leather, stamped, gilt, and painted with bunches of flowers in compartments on green ground. *Spanish*. 17th centy. H. 2 ft. 7 in., W. 2 ft. 0½ in. Given by Mr. Murray Marks. 474.-'69.
- PANEL for FURNITURE. Leather, stamped and painted with flowers and fruits within gilt rococo scrolls. *Spanish*. Late 17th centy. H. 2 ft. 6 in., W. 2 ft. Given by Mr. Murray Marks. 475.-'69.
- PANEL for FURNITURE. Leather, stamped and painted with birds and flowers within gilt scroll divisions. *Spanish*. Late 17th centy. H. 3 ft. 7¼ in., W. 2 ft. 1 in. Given by Mr. Murray Marks. 476.-'69.
- PANEL for FURNITURE. Leather, stamped and painted with birds and flowers within gilt scroll divisions. *Spanish*. Late 17th centy. H. 2 ft. 6½ in., W. 2 ft. ½ in. Given by Mr. Murray Marks. 477.-'69.
- PANEL for FURNITURE. Leather, stamped and gilt, with nude boys, birds, and pomegranates. *Spanish*. 17th centy. H. 2 ft. 9 in., W. 2 ft. 2¼ in. Given by Mr. Murray Marks. 478.-'69.
- PANEL for FURNITURE. Leather, stamped and gilt, with pattern of nude boys, fruits and birds on white ground. *Spanish*. 17th centy. H. 2 ft. 9½ in., W. 2 ft. 3½ in. Given by Mr. Murray Marks. 479.-'69.
- PANEL for FURNITURE. Leather, stamped, gilt, and painted, with cupids, birds, and fruits. *Spanish*. 17th centy. H. 2 ft. 5 in., W. 2 ft. ½ in. Given by Mr. Murray Marks. 480.-'69.
- PANEL for FURNITURE. Leather, stamped and gilt, with crown and diaper scrolls, among which are painted flowers. *Spanish*. 17th centy. H. 2 ft. 6¼ in., W. 2 ft. ½ in. Given by Mr. Murray Marks. 481.-'69.
- PANEL for FURNITURE. Leather, stamped, gilt, and painted with diaper scroll medallions on pale green ground. *Spanish*. 17th centy. H. 2 ft. 5½ in., W. 2 ft. Given by Mr. Murray Marks. 482.-'

- PANEL for FURNITURE.** Leather, stamped and painted with bold pattern of flowers and fruits, heightened with gold. *Spanish.* 17th centy. H. 2 ft. 2½ in., W. 1 ft. 9 in. Given by Mr. Murray Marks. 483.-'69.
- PANEL for FURNITURE.** Leather, painted with dark green ground, on which are stamped gilt flowers and fruits. *Spanish.* 17th centy. H. 16½ in., W. 13½ in. Given by Mr. Murray Marks. 484.-'69.
- PANEL for FURNITURE.** Leather, stamped with gilt basket-work ground, and painted with flowers in green and other colours. *Spanish.* 17th centy. H. 2 ft., W. 2 ft. 7½ in. Given by Mr. Murray Marks. 485.-'69.
- PANEL for FURNITURE.** Leather, stamped and painted with flowers and fruits within scroll borders, gilt. *Spanish.* 17th centy. L. 2 ft. 6¾ in., W. 2 ft. Given by Murray Marks, Esq. 1651.-'71.
- PANEL for FURNITURE.** Leather, stamped with gilt flowers, fruits, and scrolls, on blue ground of two shades. *Spanish.* 17th centy. L. 2 ft. 6 in., W. 2 in. Given by Murray Marks, Esq. 1652.-'71.
- PANEL for FURNITURE.** Leather, stamped, painted, and gilt, with flowers and scrolls on blue ground of two shades. *Spanish.* 17th centy. L. 2 ft. 5½ in., W. 2 in. Given by Murray Marks, Esq. 1653.-'71.
- PANEL for FURNITURE.** Leather, stamped with gilt flowers, and shield-shaped scrolls on blue ground. *Spanish.* 17th centy. L. 2 ft. 6 in., W. 2 ft. Given by Murray Marks, Esq. 1654.-'71.
- BORDER for FURNITURE.** Leather, stamped, gilt, and painted with cupids, fruit, and flowers on green ground. *Spanish.* 17th centy. H. 2 ft. 7½ in., W. 1 ft. 5½ in. Given by Mr. Murray Marks. 486.-'69.
- BORDER for FURNITURE.** Leather, stamped, gilt, and painted with frieze of birds, scrolls, and flowers. *Spanish.* 17th centy. H. 1 ft. 2 in., W. 1 ft. 11½ in. Given by Mr. Murray Marks. 487.-'69.
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SECTION IX.

TEXTILES.

- ALTAR CLOTH.** Linen, embroidered with unbleached thread, with deep lace border of the same. *Spanish (Toledo)*. 16th cent^y. L. 5 ft. 7 in., W. 3 ft. 6½ in. Bought, 3l. 3s. 1041.-'71.
- AMICE.** Linen, with "apparel" of crimson velvet, on which are three hexagonal roses woven in gold. *Spanish*. 15th cent^y. L. 3 ft. 9 in., W. 1 ft. 9 in. Bought. (Bock Collⁿ). 8328.-'63.
- BED HANGINGS.** Five pieces, comprising back, valance, and watch-pockets; white silk, embroidered in rich colours with garlands of flowers and emblematical devices. Corresponding with Quilt, No. 1276. *Spanish or French*. Early 18th cent^y. (a.) Back, L. 7 ft. 1 in., W. 3 ft. 7 in.; (b, c.) sides, each, L. 7 ft. 7 in., W. 22 in.; (d.) front, L. 6 ft. 6 in., W. 22 in.; (e.) watch pockets, L. 3 ft. 4½ in., W. 14 in. Bought, 25l. 1276a to 1276e.-'71.
- BORDER.** Trimming of an alb. White thread, worked in circles within squares, with pattern of crosses and stars. *Spanish (Toledo)*. 16th cent^y. L. 6 ft. 8 in., W. 10½ in. Bought, 2l. 2s. 1042.-'71.
- BROCADE,** silk; with a diaper pattern, crimson or dark red. *Spanish Moresque*. 14th cent^y. 6½ in. by 4½ in. Bought (Bock Collⁿ). 7046.-'60.
- BROCADE,** silk; with pattern of hexagonal panels in yellow on blue ground. *Spanish Moresque*. 15th cent^y. 7 in. by 3½ in. Bought (Bock Collⁿ). 7044.-'60.
- BROCADE,** silk; pattern of lozenges enclosing rosettes, yellow on crimson (?) ground. *Spanish*. 15th cent^y. 12 in. by 13½ in. Bought (Bock Collⁿ). 7068.-'60.
- BROCADE,** woollen, with linen weft, white ground, with pattern of artichokes and pomegranates. *Spanish*. 16th cent^y. 11 in. by 7½. Bought (Bock Collⁿ). 7005.-'60.
- BROCADE,** purple silk, with pattern in yellow and white worked in gold thread. *Spanish*. 16th or 17th cent^y. 10 in. by 6 in. Bought (Bock Collⁿ). 7014.-'60.
- CARPET,** a fragment. Woollen, red ground, the pattern of a green quatrefoil bearing three white animals. *Spanish*. Late 14th cent^y. 23 in. by 13 in. Bought (Bock Collⁿ). 8649.-'63.

- CARPET**, a portion. Wool and hemp, red ground with pomegranate pattern in blue crossed by yellow stripes. *Spanish*. 16th centy. 3 ft. by 3 ft. 10 in. Bought (Bock Collⁿ). 8356.-'63.
- CARPET**, a portion. Dark blue ground with large pomegranate pattern in light blue. *Spanish*. 16th centy. 9 ft. 3 in. by 8 ft. 6 in. Bought (Bock Collⁿ). 8357.-'63.
- CHASUBLE**. "Casulla." Crimson velvet with cut pomegranate pattern; the orfreys, of coloured silk embroidery on cloth of gold, represent the Crucifixion, and full-length figures of saints. *Spanish*. Late 15th centy. 3 ft. 2 in. by 2 ft. 4½ in. Bought (Bock Collⁿ). 1375.-'64.
- CHASUBLE**. "Casulla." Plum-coloured velvet; the orphrey of crimson satin with embroidery of flowers in coloured silks and gold thread. *Spanish*. 16th centy. L. 4 ft. 1½ in., W. 2 ft. 3¼ in. Bought, 5l. 5s. 1456.-'70.
- CHASUBLE**. "Casulla." Linen, with outlined flower pattern, the spaces filled in with crimson silk, with trimming of gold lace. *Spanish*. L. 3 ft. 9½ in., W. 2 ft. 6 in. Bought, 12l. 1411.-'71.
- CORPORAS CASE**. "Bolsa de corporales." Linen, with outlined flower pattern, the spaces filled in with crimson silk, with trimming of gold lace. *Spanish*. 9 in. by 8½ in. Bought, 10s. 1414.-'71.
- EMBROIDERY**, on grey velvet, interlaced patterns in silver and gold thread. In one corner is an armorial shield in silver and coloured silks. A portion of a saddle cloth. *Spanish*. 16th centy. 20½ in. by 6½ in. Bought (Bock Collⁿ). 8348.-'63.
- LINEN FABRIC**. Blue, with a diaper pattern, wrought with gilt parchment. *Spanish*. 14th centy. 7½ in. by 4½ in. Bought (Bock Collⁿ). 7095.-'60.
- MANIPLE**. "Manipulo." Linen, with outlined flower pattern, the spaces filled in with crimson silk, with trimming of gold lace. *Spanish*. L. 3 ft. 2 in., W. 9½ in. Bought, 1l. 10s. 1413.-'71.
- QUILT**. White silk, embroidered in rich colours, with inter-twined garlands of flowers and emblematical devices. Corresponding with the Bed Hangings, 1276a.-'71. *Spanish or French*. Early 18th centy. 7 ft. square. Bought, 40l. 1276.-'71.
- SATIN**. Marone ground, embroidered with bold scrolls in gold thread, and borders of gold and silver threads. *Spanish*. About 1700. L. 41 in., W. 28 in. Bought, 5l. 1278.-'71.

- SATIN.** White ground, woven with pattern of flowers and butterflies in rich colours. *Spanish*. Second half of 18th centy. L. 10 ft. 10 in., W. 2 ft. 5½ in. Bought, 5*l.* 10*s.* 1275.-'71.
- SATIN.** Three pieces. Pattern of dancing figures, after the wall paintings at Herculaneum, in pale red on black ground, with embroidered sprigs, bordered in black and blue, and laid upon yellow satin. Similar hangings are in the Royal Palace at Madrid. *Neapolitan* or *Spanish*. End of 18th centy. L. of each piece, 10 ft. 2 in. W. 21¼ in. Bought, 6*l.* 1274 to 1274*b.*-'71.
- SILK DAMASK.** Red ground, yellow patterns of birds with a crescent moon between them, in an octagonal framework of linked squares. *Spanish*. 13th centy. 8½ in. by 6 in. Bought (Bock Collⁿ). 8567.-'63.
- SILK DAMASK.** Red, with pattern in yellow of the French fleur-de-lys, and the Castle of Castile; being the armorial bearings of St. Louis and Queen Blanche of Castile. *Spanish*. 13th centy. 10 in. by 6¼ in. Bought (Bock Collⁿ). 8592.-'63.
- SILK DAMASK.** Green silk and gold thread, striped pattern of Oriental character interchanged with bands of birds and flowers. *Spanish*. 14th centy. L. 13 in., W. 8 in. Bought (Bock Collⁿ). 8601.-'63.
- SILK DAMASK.** Blue and yellow; the pattern of lozenge-shaped compartments filled with alternate quadrangular designs. *South Spanish*. 14th centy. 10½ in. by 8 in. Bought (Bock Collⁿ). 8627.-'63.
- SILK DAMASK.** A fragment; deep purple ground; the pattern a circle inclosing a heart-shaped ornament in red. *South Spanish*. 14th centy. 6 in. by 5½ in. Bought (Bock Collⁿ). 8631.-'63.
- SILK DAMASK.** On ground of gold thread. The pattern is divided into squares containing alternately a crescent moon and an eight-petalled flower, within which is an Arabic inscription. *Hispano-Moresco*. 14th centy. 5¼ in. by 13¼ in. Bought (Bock Collⁿ). 8639.-'63.
- SILK DAMASK.** Rose-coloured ground with yellow pattern of rectangular strapwork, and geometric roses. *Southern Spanish*. 14th centy. L. 6 in., W. 5½ in. Bought (Bock Coll.). 1303.-'64.
- SILK DAMASK.** Crimson ground, pattern of flowers. *Spanish*. 15th centy. 12 in. by 9¼ in. Bought (Bock Collⁿ). 7010.-'6

- SILK DAMASK.** Crimson ground, with pine-apple pattern in green, white, and fawn colour. *Spanish*. 15th centy. 21 in. by 16½ in. Bought (Bock Collⁿ). 8650.-'63.
- SILK DAMASK.** Violet colour, with large palmate pattern of conventional leaves. Borders and Gothic inscriptions in gold thread have been sewn on. *Spanish*. 15th centy. L. 2 ft. 2½ in., W. 1 ft. 6 in. Bought (Bock Collⁿ). 1294.-'64.
- SILK DAMASK.** Red ground with complicated geometric pattern of Oriental character in coloured silks. *Southern Spanish*. 15th centy. L. 22½ in., W. 18½ in. Bought (Bock Collⁿ). 1312.-'64.
- SILK DAMASK.** Crimson with pattern of pomegranates within tressured divisions. *Spanish*. 15th centy. L. 20 in., W. 14¾ in. Bought (Bock Collⁿ). 1336.-'64.
- SILK DAMASK.** Red with pomegranate pattern. *Spanish*. 15th centy. L. 14 in., W. 13½ in. Bought (Bock Collⁿ). 1345.-'64.
- SILK DAMASK.** White, with rose and pomegranate pattern in embroidery of gold thread. *Spanish*. Late 15th centy. 18½ in. by 14 in. Bought (Bock Collⁿ). 8326.-'63.
- SILK DAMASK.** Grass green with modified pomegranate pattern within flattened elliptic divisions. *Spanish*. Early 16th centy. L. 33 in., W. 12½ in. Bought (Bock Collⁿ). 1355.-'64.
- SILK DAMASK.** Green, with a rich diaper pattern. *Spanish*. 16th centy. 23 in. by 16¾ in. Bought (Bock Collⁿ). 7053.-'60.
- SILK DAMASK.** Crimson ground, with pomegranate and flower pattern in green, white, and gold-coloured silks. *Spanish*. 16th centy. L. 17 in., W. 15½ in. Bought (Bock Collⁿ). 1264.-'64.
- SILK DAMASK.** Red ground with large floral pattern in yellow. *Spanish*. 16th centy. L. 20 in., W. 11½ in. Bought (Bock Collⁿ). 1360.-'64.
- SILK DAMASK.** Reddish purple with small floral pattern. *Spanish*. 16th centy. L. 10¾ in., W. 6½ in. Bought (Bock Collⁿ). 1363.-'64.
- SILK and COTTON DAMASK.** Green, with pattern of lozenges enclosing geometric designs. *Southern Spanish*. 13th centy. L. 9¾ in., W. 7 in. Bought (Bock Collⁿ). 1242.-'64.
- SILK and COTTON DAMASK.** Green, covered with elliptic pattern of conventional character. *Southern Spanish*. 14th centy. L. 16½ in., W. 4¾ in. Bought (Bock Collⁿ). 1240.-'64.

SILK and COTTON DAMASK. Pale blue and red, with pattern of conventional foliage. *Spanish*. 15th centy. L. $7\frac{1}{2}$ in., W. $6\frac{1}{4}$ in. Bought (Bock Collⁿ). 1292.-'64.

SILK and COTTON DAMASK. Pale blue and red, with pattern of conventional foliage. *Spanish*. 15th centy. L. $5\frac{1}{2}$ in., W. $5\frac{1}{4}$ in. Bought (Bock Collⁿ). 1292a.-'64.

SILK and GOLD DAMASK. Red ground, with pine-shaped pattern in gold thread. *Southern Spanish*. 15th centy. L. 9 in., W., $8\frac{1}{4}$ in. Bought (Bock Collⁿ). 1301.-'64.

SILK and GOLD DAMASK. Crimson ground with bold pine-shaped pattern of flowers and foliage in gold. *Spanish*. Late 15th centy. L. $22\frac{1}{2}$ in., W. 9 in. Bought (Bock Collⁿ). 1333.-'64.

SILK and GOLD DAMASK. Light brown ground with raised floral pattern interspersed with gold pomegranates and coloured silk flowers. *Spanish*. 16th centy. L. $16\frac{1}{2}$ in., W. 12 in. Bought (Bock Collⁿ). 1341.-'64.

SILK FABRIC. Crimson ground, the pattern in green of open arabesque spread in wide divisions. *Southern Spanish*. 14th centy. $17\frac{1}{2}$ in. by 6 in. Bought (Bock Collⁿ). 8297.-'63.

SILK FABRIC. Crimson ground with yellow diaper. *Spanish*. 14th centy. $18\frac{1}{4}$ in. by $12\frac{1}{2}$ in. Bought (Bock Collⁿ). 8298.-'63.

SILK FABRIC. Diaper pattern, in yellow on crimson ground. *Spanish Moresque*. 14th centy. $5\frac{1}{2}$ in. by 8 in. Bought (Bock Collⁿ). 7032.-'60.

SILK FABRIC. Yellow ground, with a diaper of somewhat pear-shaped pattern, and imitations of Arabic letters. *Spanish*. 14th centy. 6 in. by 3 in. Bought (Bock Collⁿ). 8231.-'63.

SILK FABRIC. Ground dark blue, pattern yellow, in a zigzag arabesque. *Southern Spanish*. 14th centy. $12\frac{1}{2}$ in. by $8\frac{1}{2}$ in. Bought (Bock Collⁿ). 8290.-'63.

SILK FABRIC. Green, with a diaper pattern in gold bur-nished thread. *Spanish*. Early 15th centy. 4 in. by $16\frac{1}{4}$ in. Bought (Bock Collⁿ). 7067.-'60.

SILK FABRIC. Dark red ground, with yellow diaper. *Southern Spanish*. 15th centy. $10\frac{1}{4}$ in. by $6\frac{1}{2}$ in. Bought (Bock Collⁿ). 8298.-'63.

SILK FABRIC. Figured, with woollen warp, the pattern of leaves, flowers, &c. *Spanish*. 16th centy. $4\frac{1}{2}$ in. by $8\frac{1}{4}$ in. Bought (Bock Collⁿ). 7007.-'60.

- SILK FABRIC.** Yellow ground, diapered pattern in blue, of foliation alternating with a shield of arms. *Spanish*. Early 17th cent^y. 20 in. by 17 in. Bought (Bock Collⁿ). 7054.-'60.
- SILK TISSUE** (a fragment). Crimson and gold thread, crossed by three green and white stripes; Latin inscriptions in white are woven on either side of the stripes. *Spanish*. 14th cent^y. 7 in. by 6 in. Bought (Bock Collⁿ). 8595.-'63.
- SILK TISSUE.** Green ground, damasked with gold in an elaborate pomegranate pattern. *Spanish*. 15th cent^y. L. 1 ft. 11 in., W. 1 ft. 2 in. Bought (Bock Collⁿ). 8590.-'63.
- SILK AND LINEN TISSUE.** The ground dark blue, the pattern yellow, consisting of arcades, beneath which are hawks, the initial M, surmounted by a crown or fleur-de-lys in gold thread, is inserted in the alternate rows of arches. *Southern Spanish*. 14th cent^y. 18 in. by 10½ in. Bought (Bock Collⁿ). 8265.-'63.
- STOLE.** Linen, with outlined flower pattern, the spaces filled in with crimson silk, with trimming of gold lace. *Spanish*. L. 7 ft. 1½ in., W. 9½ in. Bought, 3l. 1412.-'71.
- TISSUE.** Woven of silk and linen, ground Tyrian purple, with Romanesque pattern in white. *Hispano-Moresco*. 13th cent^y. 11½ in. by 6 in. Bought (Bock Collⁿ). 8248.-'63.
- TISSUE.** Silk and gold, green ground, pattern in gold of an interlaced knot on which rest birds. *Southern Spanish*. Early 14th cent^y. 8½ in. by 4 in. Bought (Bock Collⁿ). 8272.-'63.
- TISSUE.** Cotton warp, silk and gold woof, with pattern of birds and stags among foliated ornament. *Spanish*. 14th cent^y. 2 ft. 5 in. by 11½ in. Bought (Bock Collⁿ). 8267.-'63.
- TISSUE.** Dark purple silk and silver, relieved with crimson thrown up in small portions; the pattern is a bold arabesque in which occur dragons' heads, grotesque animals and birds, together with inscriptions in imitation of Arabic. *Southern Spanish*. Early 15th cent^y. 24 in. by 19 in. Bought (Bock Collⁿ). 8286.-'63.
- TISSUE.** Silk and linen. Diaper of yellow stars on a crimson ground. *Spanish*. 15th cent^y. 2½ in. by 5½ in. Bought (Bock Collⁿ). 7035.-'60.
- TISSUE.** Silk, wool, linen, and gold thread. Diapered pattern, originally green and white. *Spanish*. 15th cent^y. 14½ in. by 7½ in. Bought (Bock Collⁿ). 7058.-'60.

- TISSUE. Silk. Floriated diaper in crimson, on ground of gold thread. *Spanish*. 16th centy. $8\frac{1}{2}$ in. by $12\frac{1}{2}$ in. Bought (Bock Collⁿ). 7055.-'60.
- VELVET. Blue, embroidered with gold thread; pine-apple diaper pattern. A portion of a chasuble. *Spanish*. 15th centy. 15 in. by $9\frac{1}{2}$ in. Bought (Bock Collⁿ). 7079.-'60.
- VELVET. Panel, figured. *Spanish* or *Italian*. About 1560. L. 4 ft., W. 2 ft. 2 in. Bought, 4*l*. 4061.-'50.
- VELVET. Ground of crimson, bordered with green, brown, white, and purple, and crossed by bands of gold thread; probably for secular use. *Spanish*. 16th centy. 13 in. by 5 in. Bought (Bock Collⁿ). 8314.-'63.

SECTION X.

LACE.

- CHASUBLE. Scarlet silk, covered with "rose point" lace. Probably *Spanish*. 16th centy. L. 3 ft. 5 in., W. 2 ft. $3\frac{1}{2}$ in. Bought, 100*l*. 743.-'70.
- STOLE. Scarlet silk, covered with "rose point" lace. Probably *Spanish*. 16th centy. L. 7 ft. 2 in., W. of ends, 9 in. Bought, 45*l*. 744.-'70.
- MANIPLE. Scarlet silk, covered with "rose point" lace. Probably *Spanish*. 16th centy. L. 3 ft. 1 in., W. of ends, $9\frac{1}{2}$ in. Bought, 25*l*. 745.-'70.
- CORPORAL. Scarlet silk, covered with "rose point" lace. Probably *Spanish*. 16th centy. $24\frac{1}{2}$ in square. Bought, 30*l*. 746.-'70.
- LACE. The border of an alb, or other ecclesiastical vestment, "Rose" or raised point; pattern, circular. *Spanish*. 16th centy. W. 2 ft., circumference 8 ft. Bought, 2*l*. 321.-'66.
- LACE. The border of an alb, or other ecclesiastical vestment, "Rose" or raised point; pattern, circular. *Spanish*. 16th centy. W. 2 ft., circumference 8 ft. Bought, 2*l*. 322.-'66.
- LACE. Piece of pillow lace. *Spanish*? 17th centy. 3 ft. 6 in. by 9 in. Bought, 2*l*. 857.-'53.
- LACE. Piece of pillow lace. "Grounded point." *Spanish* or *Italian*. 17th centy. 24 in. by 7 in. Bought, 2*l*. 2*s*. 6*d*. 858.-'53.

- LACE, square of. Rose point, scrolled leaves and flowers on open ground. *Spanish?* 17th centy. 10½ in. square. Bought, 10*l.* 10*s.* 835.-'68.
- LACE. The border of an alb, or other ecclesiastical vestment; pattern of scroll work, with crosses of Santiago. *Spanish.* 18th centy. W. 1 ft. 2½ in., circumference 9 ft. Bought, 2*l.* 323.-'66.

SECTION XI.

PAINTINGS.

PAINTING. In oil on panel. A Gothic canopied window with representation of the Blessed Virgin and Child, enriched with statuettes, &c.; possibly an original design for a portion of Seville Cathedral. *Spanish.* About 1460. H. 3 ft. 2 in., W. 1 ft. 4½ in. Bought, 10*l.* 10*s.* 5*d.* 335.-'66.

PAINTING. Oil on canvas. The Adoration of the Magi; signed "lo fil de Mestre Rodrigo." *Spanish.* End of 15th centy. Sight measure, H. 5 ft. 8 in., W. 4 ft. 10½ in. Bought, 100*l.* 484.-'65.

There were several Maestre Rodrigo's in Spain. One of them was the sculptor who carved in 1495 the lower seats in the choir at Toledo, representing the conquest of Granada. In Cean's Dictionary of Spanish Painters no mention is made of the son of Maestre Rodrigo.

PAINTING. In oil on canvas. Reduced copy of the picture by Velasquez called the Drinkers, "Los Borrachos," the work of José Robles. *Spanish.* 19th centy. H. 1 ft. 5½ in., W. 2 ft. Bought, 4*l.* 4*s.* 3*d.* 336.-'66.

PAINTING. In oil on canvas. Reduced copy of a portrait of an Infanta by Velasquez; the work of José Robles. *Spanish.* 19th centy. H. 1 ft. 10 in., W. 1 ft. 3 in. Bought, 2*l.* 18*s.* 9*d.* 337.-'66.

RETABLE of an ALTAR. Painting in tempera on panels, and compartments with gilt Gothic mouldings; the subjects are legendary, relating to the history of St. George the Martyr. *Spanish.* 15th centy. From a destroyed church at Valencia. H. 22 ft., W. 16 ft. Bought, 840*l.* 1217.-'64.

In the three centre compartments are represented,—The Glorification of the Blessed Virgin: King James I. of Aragon, the conqueror of Valencia

rescued by St. George in battle against the Moors : St. George killing the dragon. On the sixteen compartments of the shutters the legendary history of St. George the Martyr, as referred to by Jac. a Voragine, in the *Legenda Aurea*.

St. George receiving the helmet from the Virgin.

The dragon at the gates of the town of Silene.

St. George giving the chained dragon to the King's daughter.

Return of the King's daughter.

St. George converting the King.

Baptism of the converted.

St. George appearing before Dacian.

St. George's Martyrdom on the Cross.

Vision of St. George in prison.

St. George tied to a plank.

Martyrdom of the wheels.

St. George disputing and the destruction of the Pagan temple.

Martyrdom with the caldron of molten lead.

The Saint drawn on the ground.

Decapitation of the Saint and destruction of the King and palace.

Between the various compartments, and on either side, are forty single figures, under crocketed canopies, of Prophets, Apostles, and Evangelists.

Under the Retable a tier of ten compartments representing subjects from the life of our Saviour.

It is interesting that most of the figures of the Jews bear traces of having been mutilated intentionally in former times.

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